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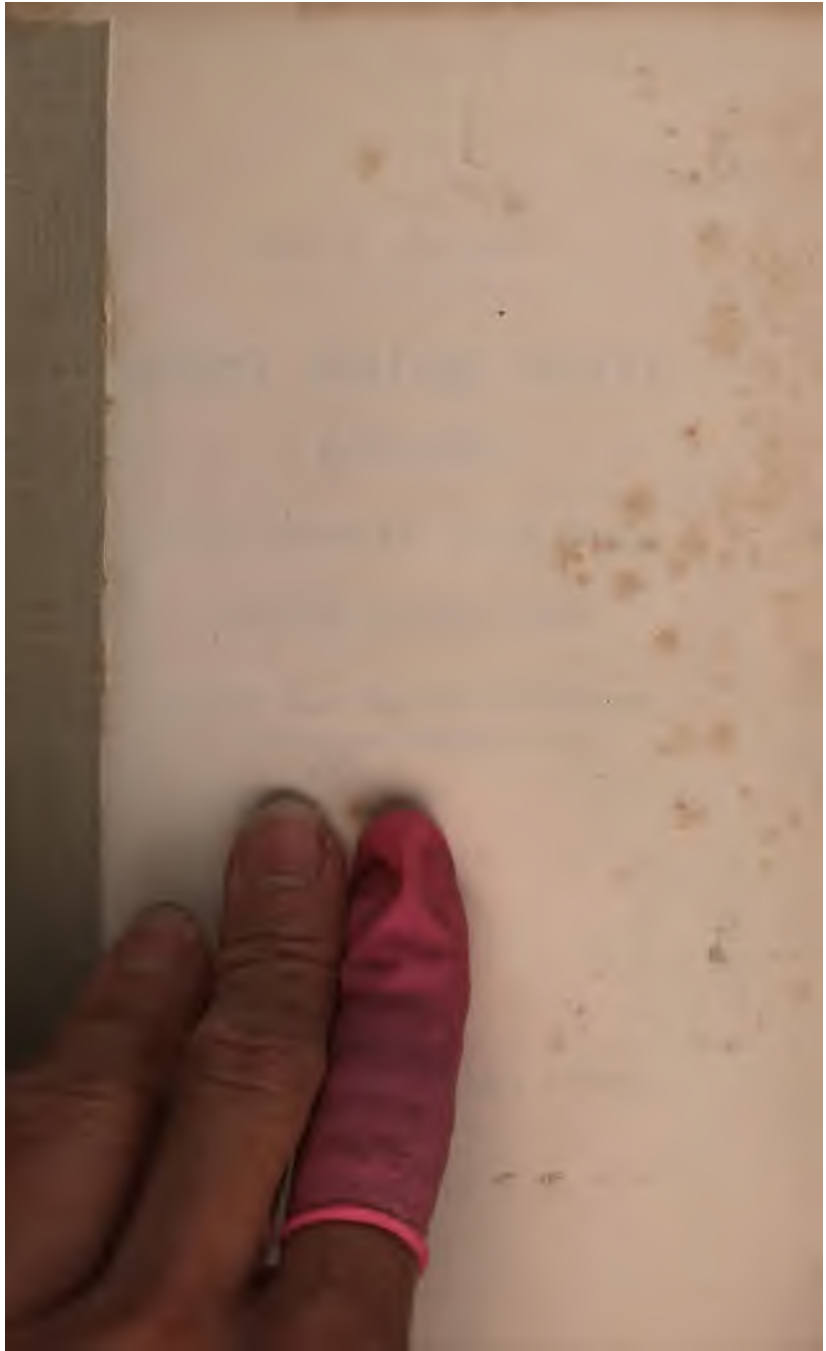
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OF THE MIDDLE AGES.

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**CONTENTS OF VOL. XXVII.**

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**BELEVE AS YOU LIST.**

**EDITED BY T. C. CROKER, ESQ.**

**SATIRICAL SONGS AND POEMS ON COSTUME.**

**EDITED BY F. W. FAIRHOLT, ESQ.**





# BELIEVE AS YOU LIST:

A TRAGEDY.

WRITTEN BY

PHILIP MASSINGER.

NOW FIRST PRINTED.

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EDITED BY

T. CROFTON CROKER.

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LONDON:  
PRINTED FOR THE PERCY SOCIETY,  
BY RICHARDS, 100, ST. MARTIN'S LANE.

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M.DCCC.XLIX.



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## PREFACE.

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THE only introduction, to what was supposed to have been a lost play of Massinger's, that can be required from me on placing that entitled "Beleeve as you List" in the hands of the Members of the Percy Society, is a simple statement of the circumstances under which the manuscript copy of it came into my possession.

In the fourth volume of the *Monthly Mirror*, (a periodical devoted to theatrical affairs and now scarcely remembered), New Series, p. 177, for September 1808, the following passage occurs with reference to the edition of Massinger's works produced by the late editor of the *Quarterly Review*. "On reading Mr. Gifford's preface to this author, I felt equally inclined with himself, and indeed every lover of the drama, to lament the destruction of those plays which were deposited in the care of Mr. Warburton's cook. Among them is the title of one, *Beleeve as you List*, in relation to which Colley Cibber has a remark, vol. ii, p. 203, of the Apology for his Life. He affirms that he had seen it in manu-

script, with the license of Lord Henry Herbert, May 6, 1631, and, as a proof of its having been represented, that it was properly marked throughout. From the mention of this latter circumstance, it is most probable that Cibber speaks of the playhouse copy at Drury Lane, where he was then acting. Unless this were the one which fell into the hands of Mr. W., the manuscript may yet be in existence, and if so, could perhaps be traced by Mr. Gifford, with a result similar to that of the *Parliament of Love*, which appears in his valuable edition."

*Tower Hill,\* July 8, 1808.*

Mr. Gifford, however, failed in tracing the manuscript of "Beleeve as you List," and I have heard him (1819) more than once lament the circumstance, and doubt its existence. The copy now first printed of that play, it has been my fortune to edit from the identical manuscript mentioned in the *Monthly Mirror*, which I received from Samuel Beltz, Esq., of Fulham, nearly five years since, with the following note.

Colehill Cottage, April 26th, 1844.

My dear Sir,—In overlooking a short time ago

---

\* No doubt the private mark of the well-known *Tom Hill*.

some old papers in my possession, my attention was attracted to the enclosed remarkable manuscript. Massinger, you are aware, wrote at least thirty-seven plays for the stage, eleven of which were never printed, and have always been supposed to have shared the fate of some other valuable papers of Warburton, the co-temporary Somerset Herald, whose cook used them for the purpose of lighting her fires. The play called "Beleeve as you List," has been repeatedly described as being one of the lost pieces; but we have here a proof that the sins of the poor cook have been exaggerated.

I have reason to believe that the MS. was formerly in the hands of David Garrick, in whose time the merits of Massinger were not highly appreciated; and who might not, therefore, have had the same regard for the missing document, as it would subsequently have obtained from the late Mr. Gifford had it fortunately fallen into his hands.

It has unluckily suffered somewhat from time and carelessness; but one leaf only seems to have been sacrificed in Warburton's kitchen, if it ever found its way at all into that den of iniquity. The title, at least, I believe to be in Massinger's own hand-writing; and the license, in that of Sir Henry Herbert, dated 6 May, 1631, proves its



originality. It is well known from other sources that it was first acted on the following day.

I do not know whether you will be disposed to read it throughout, which I confess I have not had sufficient patience to do. To an editor of the poet it would be acceptable, although the merits of the piece might be considered inferior to some of those which are already known to the public. At all events you will oblige me by giving it a place among your other curiosities.

I am, my dear sir, yours faithfully,

SAMUEL BELTZ.

Mr. Beltz subsequently wrote to me on the 6th June, as follows:—

“ Lest there should be any misconception about the history of the Massinger MS., I wish to explain that it is only from inference that I have supposed it was ever in Garrick’s possession. My late brother was entirely unconscious of its existence. It was concealed in a vast mass of rubbish which was submitted to my inspection by a member of my family previous to its intended destruction; and the discovery was made only a few days before I sent the document to you. The lumber, from which I selected that and other papers of less interest, had accumulated in the course of years from many sources; the origin of

some portions I have been wholly unable to trace.”

The manuscript of the play of “Beleeve as you List”, from its commencement to the termination of the license, was written on forty-eight pages of foolscap paper in a small hand, sometimes not easy to be read. Of the second leaf only an inconsiderable portion remains, and the top and bottom of the paper have been injured in some places by damp. In four additional pages after the license, the prologue, epilogue and property directions are preserved. The latter becomes peculiarly interesting from the researches of Mr. J. Payne Collier, whose “Memorials of the principal actors in the plays of Shakespeare”, printed for the Shakespeare Society, have made us familiar, not only with the names, but the biographies of Elyard, Swanston, Thomas Pollard, Joseph Taylor, Richard Robinson, John Lowin, and Robert Benfeild.

The manuscript is stitched up in a parchment cover, which appears to have been a cancelled “Indenture, made the seventh daie of October in the seven and thirtieth yeare of the raigne of our Sovereigne L . . . . . Ireland, Queen, defender of the faithe, &c. Between Nicholas Fuller, of London, Esquier—of the one parte, and Thomas” . . . . as may be after-

wards gleaned, Jones and Judith (his wife) respecting a "tenement and plott of gronde, heretofore called Ramsey Corte, and nowe of late commonly called or knowne by the name of" . . . . and it is presumed being in the parish of St. "Giles's without, Criplegate, in the suburbs of the citie of London." This holding, it further appears, was to be for thirty years, and for the payment of "Tenne shillinges." On the outside page of this parchment, or back of the cancelled indenture, is written the title, in what I agree with Mr. Beltz in regarding as Massinger's autograph, and of which I have had, under instructions from the Council of the Percy Society, a fac-simile carefully prepared. Although Massinger's name is there spelled Messenger, those who recollect the idle controversy about the spelling of the name of our immortal bard, his contemporary, will perhaps thank me for not saying one word upon the subject beyond merely calling attention to it, and following Mr. Gifford as my authority, that he did spell his name Massinger.

If, however, I at once yield to the popular reading, or rather spelling, in this matter, I feel it to be my duty, as an honest editor, to retain the punctuation of the manuscript as far as I have been able to do so, being satisfied, from certain indications in the colour of the inks, and

other circumstances, that Massinger himself must partially have punctuated it, or corrected and dictated the punctuation. To this nicety (as it may be called) my attention was not particularly directed until after p. 32 had passed from my hands into those of the printer; when, upon forwarding the subsequent proof-sheet, I received a solemn protest from Mr. Richards, the very zealous, correct, and intelligent printer of all the books issued by the Percy, and other Archæological Associations, to the effect, that he had found my "punctuation so much in opposition to all our modern rules," that he hesitated proceeding without specific directions for his guidance. I found myself, therefore, called upon to take "those vile characters,"—as my old schoolmaster used to call them, and, most amusingly, abuse his pupils accordingly, under the names of stop, full stop, colon, semi-colon, and comma,—into very serious consideration.

"The former sheets" (to D), observed Mr. Richards, "are punctuated as sense directs, but in the present case I conceive that you follow the manuscript. Do not all editors (Mr. Dyce, for example) assist the reader to the sense of their author? No one but will imagine that such errors as full stops where commas are dictated, and *vice-versa*, originate in the printer's

ignorance. Two-and-twenty, printed *two, and twenty*, is a blunder not worth retaining."

Sincerely thanking Mr. Richards for his criticism, and after well weighing its probable results upon his sensitive desire to be considered a careful and accurate printer, with my own corresponding balance as a faithful editor, I determined to follow, after page 32, the punctuation of the manuscript, having previously adhered to the same course with regard to the spelling.

For the punctuation, generally speaking, I am therefore alone responsible; and I cannot perceive that it offers the slightest impediment to the comprehension of the perfect sense; while to my ear (but I may be mistaken) certain unfashionable pauses greatly enhance the value of the reading.

The conjectural readings, which the injury the manuscript has sustained have tempted me to supply, are marked within brackets, [thus]. And in my transcript I have not thought it desirable to retain such ordinary contractions as *w<sup>ch</sup>*. for which, *coñmandes* for *commands*, and *s<sup>r</sup>*. for *sir*. Nor have the capital letters been strictly adhered to.

As the Manuscript commences with "Actus primi, Scæna prima", p. 1, and there is no list of *Dramatis Personæ*, they stand thus arranged, according to the order of their appearance.

ANTIOCHUS.

STOICQUE.

CHRYSAIUS

SYRUS

GETA

} *Ungrateful Slaves of Antiochus.*

BERECINTHIUS, *a Flamen.*

1 MERCHANT

2 MERCHANT

3 MERCHANT

} *Asiatics.*

FLAMINIUS, *the Roman Ambassador to Carthage.*

CALISTUS

DEMETRIUS

} *2 Freedmen.\**

AMILCAR, *Prince of the Senate of Carthage.*

HANNO

ASDRUBAL

CARTHALO

} *Senators of Carthage.*

LENTULUS.

TITUS.

PRUSIAS.

PHILOXENUS.

METELLUS, *a Proconsul of Lusitania.*

MARCELLUS.

SEMPRONIUS, *a Centurion.*

JAILER.

OFFICER.

CAPTAIN.

---

QUEEN.

COURTEZAN.

CORNELIA.

MOORISH WAITING-WOMAN.

---

\* So in the MS. ; but at p. 13 it has been erroneously altered to "Free-men."

It only remains on my part to take this opportunity of expressing to Mr. Beltz my deep and sincere gratitude for the distinction he has conferred on me, in confiding to my editorial care a lost play of Massinger's. No one can be better aware than himself of the numerous and serious duties which have occupied my time and attention for the last ten or twelve years, which must plead as my apology for delay in placing so valuable a work beyond the risk of loss.

T. C. C.

3, Gloucester Road, Old Brompton.

December 30th, 1848.

---

A new play  
Called:

Believe as you  
List.

Written By Mr. Haffenger.

May 6<sup>th</sup>

1631

---

A Tragedy.





ACTUS PRIMI, SCÆNA PRIMA.

ANTIOCHUS—STOICQUE (*in Philosopher's habits*)—  
CHRYSALUS (*with a writing, opens [it] accidentally*)  
—SYRUS—GETA.

*Stoicque.* You are now in sight of Carthage, that  
greate cittie,  
Which in her empires vastnesse rivalls Rome  
At her prowde height; two howers will bringe you  
thither.  
Make use of what you have learnde in your longe  
travayles;  
And from the golden principles read to you  
In th' Athenian Academie; stand resolvde  
For either fortune. You must now forget  
The contemplations of a private man;  
And put in action that which may complie  
With the majestie of a monarch.

*Antiochus.* How that title?  
That glorious attribute of majestie,  
That troublesome, though most triumphant robe,  
Designde mee in my birth, which I have worne  
With terror, and astonishment to others,

Affrights mee now ! O memorie ! memorie !  
 Of what I was once ! when the easterne worlde  
 With wonder in my May of youth look'd on mee.  
 Embassadors of the most potent kinges  
 With noble æmulation contendinge  
 To court my freindship, their faire daughters offer'd,  
 As pledges to assure it with all pompe  
 And circumstance of glorie. Rome, her selfe,  
 And Carthage, æmulous, whose side I showlde  
 Confirme in my protection. O remembrance,  
 With what ingenious crueltie, and tortures,  
 Out of a due consideration of  
 My present, lowe, and desperate condition,  
 Do'st thou afflicte mee now.

*Stoicque.* You must oppose  
 (For soe the Stoicque discipline commandes you)  
 That wisdom, with your pacyence forteti'd,  
 Which holdes dominion over fate, against  
 The torrent of your passion.

*Antiochus.* I showlde ;  
 I doe confesse I showlde, .yf I cowlde drincke up  
 That river of forgetfullnesse poets dreame of.  
 But still in dreadfull formes, (philosophie wantinge  
 Power to remove 'em,) all those innocent spirits  
 Borroweinge againe their bodies, gashde with woundes,  
 (Which strowde Achaia's bloodie plaines, and made  
 Rivoletts of gore) appeare to mee exactinge  
 A stricte accompte of my ambition's follye,  
 For the exposinge of twelve thowsande soules  
 (Whoe fell that fatall day) to certaine ruine ;

Neither the counsaile of the Persian kinge  
 Prewaylinge with mee, nor the grave advice  
 Of my wise enemie, Marcus Scaurus, hindringe  
 My desperate enterprise to late repented.  
 Mee thinckes I now looke on my butcher'd armie.

*Stoicque.* This is meere melancholye.

*Antiochus.* O 't is more, sir ;

Here, there, and every where, they doe pursue mee.  
 The genius of my cuntrie, made a slave,  
 Like a weeping mother seemes to kneele before mee,  
 Wringinge her manacled handes ; the hopefull youth,  
 And braverie of my kingdome, in their pale  
 And ghastlye lookes lamentinge that they were  
 To soone by my meanes forc'd from their sweete beeing:  
 Old [ ]sper with his fierce beames nour[ishing]e  
 in vaine

Their olives and . . . . .

Traynde up in all delights, or sacred to  
 The chaste Diana's rites, compelde to bowe to  
 The souldier's lusts, or at an outcrie solde  
 Under the speare, like beasts to bee spurnde, and trod on  
 By their prowde mistrisses the Roman matrons.  
 O, sir ! consyder then, yf it can bee  
 In the constancie of a Stoicque to indure  
 What nowe I suffer.

*Stoicque.* Two and twentye yeares

Travaylinge ore the worlde, you have pay'd the forfeite  
 Of this engagemet, shed a sea of teares  
 In your sorrowe for it ; and now beeing call'd from  
 The rigour of a stricte philosopher's life,

By the cries of your poore cuntrie, you are bounde,  
 With an obedient cheerefullnesse, to follow  
 The path that you are enterd in, which will  
 Guide you out of a wilderness of horror,  
 To the flourishinge plaines of safetie, the just gods  
 Smoothinge the way before you.

*Antiochus.* Though I grant  
 That all impossibilities are easie  
 To their omnipotence, gieve mee leave to feare  
 The more then doubtfull issue. Can it fall  
 In the compasse of my hopes, the lordlye Romans  
 Soe longe possessde of Asia, their plea  
 Made good by conquest, and that ratefide  
 With their relligious authoritie ;  
 The propagation of the common welth,  
 To whose increase they are sworne to, will ere part with  
 A pray soe pretious, and deerelye purchasde ?  
 A tigresse, circlde with her famish'd whelpes,  
 Will sooner yeelde a lambe, snatchde from the flocke,  
 To the dumbe oratorie of the ewe,  
 Then Rome restore one foote of earth that may  
 Diminishe her wast empire.

*Stoicque.* In her will  
 This may bee granted ; but you have a tittle  
 Soe stronge, and cleare, that there's noe colour left  
 To varnishe Rome's pretences. Ad this, sir,  
 The Asian princes, warn'd by your example  
 And yet unconquer'd, never will consent  
 That such a foule example of injustice  
 Shall to the scandall of the present age,

Hereafter bee recorded. They in this  
 Are equallie ingag'd with you, and must,  
 Though not in love to justice, for their safetie,  
 In policie assist, garde, and protecte you,  
 And you may rest assur'd, neither the kinge  
 Of Parthia, the Gauls, nor big bonde Germans,  
 Nor this greate Carthage, growne alreadie jealous  
 Of Rome's incroching empire, will crie aime  
 To such an usurpation, which must  
 Take from their owne securitie. Besides,  
 Your mother was a Roman ; for her sake,  
 And the famelies from which shee is deriv'd,  
 You must finde favour.

*Antiochus.* For her sake, alas! sir,  
 Ambition knowes noe kinred ; right and lawfull  
 Was never yet founde as a marginall note  
 In the blacke booke of profit. I am suncke  
 To lowe to be bouyde up, it beeinge helde  
 A foolishe weakenesse, and disease in statistis  
 In favour of a weake man to provoke  
 Such as are mightie ; the imperious waves  
 Of my callamities [hav]e alreadie fallne  
 . . . . . [wi]ll unravell

---

NOTE.—The bottom of the first leaf of the MS. has been injured by damp. Page two ends here, and page one terminates with lines 15 and 16 as printed in page three. The Editor is indebted to the perseverance and industry of Mr. Fairholt for the reading, so far as it has been accomplished, of these imperfect lines.

*Nine previous lines appear to be wanting.*

*An*

*Five lines wanting.*

*Chr*

*Get*

*Three lines wanting.*

*Syrus.*

*Five lines wanting.*

*Get*

*Syr*

*Geta.*

*Two lines wanting.*

*Chrysalus.*

*Seven lines wanting.*

O

W

*Syrus. Hav*

A k[inge]

*Chrysalus. A k[inge]*

Alas  
 Buried  
 All  
 In tr  
 To m  
 This is  
     *Geta.* Wee k  
     *Chrysalus.* But w  
 To bee  
 Noe soon  
 Shall for  
 Hee's p  
     *Syrus.* All that  
     *Geta.* Humph.  
     *Chrysalus.* And wher  
 Your bu  
     *Geta.* I am in  
 And feele in  
     *Chrysalus.* A bulls  
 When you  
 Make the cur  
     *Syrus.* What woulde  
     *Geta.* Or what doe yo  
     *Chrysalus.* To save my se  
 And what is mo  
 Not one in supp  
 Bee wantinge so



**NOTE.**—Pages six and seven correspond with all that remains of page three of the MS., and pages eight and nine represent all that can be read of page four. The wanting lines are calculated by the space occupied in the writing of the opposite page of the MS.

NOTE.—*Thirty-eight lines appear to be wanting.*—By a curious coincidence the last words on the torn page of the MS. are “Bee wantinge so;” and the opposite page of the MS., as preserved, has “the torne booke” as the termination of the last line.

e more

*Five lines wanting.*

t

*One line wanting.*

[S]toicque.\*

*Two lines wanting.*

h forth

*Three lines wanting.*

e

*Two lines wanting.*

nd malice

de you

[*exit Stoicque.*

-ums

e

*One line wanting.*

lse

vanishde!

*One line wanting.*

Syrus

is mischief

is open

the torne booke.

---

\* The pen has been drawn through this word in the MS.

opes despaire with sable winges  
 ore my head; the golde with which  
 us furnish'd mee to supplie my wants  
 made my first apparence like my selfe  
 s disloyall villaines ravish'd from mee,  
 [Wr]etch that I was to tempt their abject mindes  
 [Wi]th such a purchase. Can I in this weede,  
 [Wi]thout gold to see an advocate,  
 [To] pleade my royall title, nourishe hope  
 [O]f a recoverie? Forlorne majestie,  
 Wantinge the outward glosse, and ceremonie  
 To gieve it lustre, meetes noe more respecte  
 Then knowledge with the ignorant. Ha! what is  
 Containde in this wast paper? 'tis indors'de  
*To the noe kinge Antiochus; and subscribe,*  
*Noe more thy servant, but superior, Chrysalus.*  
 What am I falne to? there is somethinge writ more.  
 Why this small peece of silver? what I read may  
 Reveale the misterie—*Forget thou wert ever*  
*Calld kinge Antiochus, with this charitie*  
*I enter thee a begger.*—To towgh heart,  
 Will nothinge break thee? O, that now I stood  
 On some high pyramid, from whence I might  
 Be seene by the whole worlde, and with a voice  
 Lowder then thunder, pierce the eares of prowde  
 And secure greatnesse with the trewe relation  
 Of my remarkeable storie, that my fall  
 Might not bee fruitlesse, but still live the greate  
 Example of man's frayletie. I, that was

Borne and bred up a kinge, whose frowne or smile  
 Spake death, or life, my will a law ; my person  
 Environde with an armie ; now exposde  
 To the contempt, and scorne of my owne slave ;  
 Whoe, in his pride, as a god compar'd with mee,  
 Bids mee become a begger. But complaynts  
 Are weake and womanishe. I will, like a palme tree,  
 Growe under my huge waight ; nor shall the feare  
 Of death or torture, that dejection bringe,  
 To make mee live, or dye, lesse then a kinge. *Exit.*

ACTUS PRIMI, SCÆNA SECUNDA. BERECINTHIUS, A  
*Flamen.* 3 ASIAN MARCHANTS.

*Ent.* BERECINTHIUS (*with 3 papers*) and 3 MARCHANTS.

1 *Marchant.* Wee are growne soe contemptible hee  
 disdaines  
 To give us hearinge.

2 *Merchant.* Keepes us of at such distance,  
 And with his Roman gravitie declines  
 Our sude for conference, as with much more ease  
 Wee might make our approches to the Parthnen  
 Without a present, then worke hym to have  
 A feelinge of our grievances.

3 *Marchant.* A statesman ?  
 The divell I thincke, whoe onely knowes hym truelye  
 Can gieve his character. When hee is to determine  
 A poynt of justice, his wordes fall in measure,  
 Like plummets of a clocke, observinge time  
 And just proportion.

1 *Marchant.* But when hee is  
 To speake in any cawse concernes hym selfe,  
 Or Rome's republicque, like a gushing torrent  
 Not to be stopp'd in its full course, his reasons,  
 Deliver'd like a seconde Mercurie  
 Breake in, and b[reak] d[owne] whatsoever is  
 Oppos'd against 'em.

2 *Marchant.* When hee smiles, let such  
 Beware as have to doe with hym, for then,  
*Sans* doubt, hee's bent to mischeife.

*Berecinthius.* As I am  
 Cybele's flamen (whose most sacred image,  
 Drawne thus in pompe, I weare upon my brest);  
 I am privelegde, nor is it in his power  
 To doe mee wronge, and hee shall finde I can  
 Thank, and alowd to, when I am not at  
 Her altar kneelinge. Mother of the gods, what is hee?  
 At his best but a patritian of Rome,  
 His name, Titus Flaminius; and speake mine,  
 Berecinthius, Archflamen to Cybele, it makes as greate  
 a sownde.

3 *Marchant.* Trewe, but his place, sir,  
 And the power it carries in it as Rome's legate,  
 Gieves hym preheminece ore you.

*Berecinthius.* Not an atome.  
 When morall honestie and jus gentium faile  
 To lende reliefe to such as are oppres'd,  
 Relligion must use her strength. I am perfit  
 In theis notes you gave mee. Doe they contayne at full  
 Your grievances and losses?

*Enter* FLAMINIUS, CALISTUS, DEMETRI.

2 Freeman.

*1 Marchant.* Woulde they were  
As well redres'd, as they are punctuallie  
Deliver'd to you.

*Berecinthius.* Say noe more, they shall,  
And to the purpose.

*2 Marchant.* Heere he comes.

*Berecinthius.* Have at hym.

*Flaminius.* Blowe away theis troublesome and im-  
portunate drones,  
I have embrious of greater consequence  
In my imaginations, to which  
I must gieve life and forme, not now vouchsafinge  
To heare their idle buzzes.

*2 Marchant.* Note you that.

*Berecinthius.* Yes, I doe note it; but the flamen is  
not

Soe light to bee remov'd by a groome's breath;  
I must, and will speake, and I thus confront hym.

*Flaminius.* But that the image of the goddess, which  
Thou wear'st upon thy brest, protects thy rudenesse,  
It had forfeyed thy life. Dost thou not tremble  
When an incensed Roman frownes?

*Berecinthius.* I see  
Noe Gorgon in your face.

*Flaminius.* Must I speake in thunder  
Before thow wilt be awde?

*Berecinthius.* I rather looke  
For reverence from thee, yf thou respectest

The goddesse power, and in her name I charge thee  
 To gieve mee hearinge. If theis lyons rore,  
 For thy contempt of her expecte a vengeance  
 Sutable to thy pride.

*Flaminius.* Thou shalt orecome :  
 There's noe contendinge with thee.

3 *Marchant.* Hitherto,  
 The flamen hath the better.

1 *Marchant.* But I feare  
 Hee will not keepe it.

*Berecinthius.* Knowe you theis men's faces?

*Flaminius.* Yes, yes; poore Asiaticqs.

*Berecinthius.* Poore, they are made soe  
 By your Roman tyrannie and oppression.

[*Flaminius.*] . . [deeds] . . . . .

Yf arrogantly you presume to take  
 The Roman government, your goddess cannot  
 Gieve priveledge to it, and you'l finde and feele  
 'Tis litle lesse then treason, flamen.

*Berecinthius.* Truth,  
 In your pride is soe interpreted; theis poore men,  
 Theis Asiaticq marchants, whom you looke on  
 [W]ith such contempt and scorne, are they to whom  
 [Ro]me owes her braverie; their industrious serch  
 [T]o the farthest Inde, with danger to them selves,  
 Bringes home securitie to you, to you unthanckefull;  
 Your magazines are from their sweat supplide;  
 The legions, with which you fright the worlde,  
 Are from their labour pay'd; the Tirian fishe,  
 Whose blood dies your prowde purple, in the colour

Distinguishinge the senator's garded robe  
 From a plebeian habit, their nets catch;  
 The diamonde hewde from the rocke, the pearle  
 Divide for into the bottome of the sea;  
 The saphir, rubie, jacinth, amber, currall,  
 And all rich ornaments of your Latian dames  
 Are Asian spoyles; they are indeede the nurses  
 And sinnewes of your war, and without them  
 What cowlde you doe? Your handkercher.

*Flaminius.* Wipe your face,  
 You are in a sweat. The weather's hot, take heede  
 Of meltinge your fat kidneys.

*Berecinthius.* There's noe heate  
 Can thaw thy frozen conscience.

*Flaminius.* To it againe now;  
 I am not mov'd—

*Berecinthius.* I see it; yf you had  
 The feelinge of a man, you wowlde not suffer  
 Theis men, whoe have deserv'd soe well, to sincke  
 Under the burthen of their wronges. Yf they  
 Are subjects, why injoy they not the right  
 And priveledge of subjects? What defence  
 Can you alleage for your connivence to  
 The Carthaginian gallies, whoe forc'd from 'em  
 The prize they tooke, belonginge not to them  
 Nor their confœderates?

*Flaminius.* With reverence  
 To your soe sacred goddesses, I must tell you  
 You are growne presumptuous, and in your demandes  
 A rash and sawcie flamen. Meddle with



Your inglinge misteries, and keepe in awe  
 Your gelded ministers. Shall I yeelde accompe  
 Of what I doe, to you ?

1 *Marchant.* Hee smiles in frowne.

2 *Marchant.* Nay, then, I knowe what followes.

3 *Marchant.* In his lookes

A tempest rises.

*Flaminius.* How dare you complayne ?  
 Or in a looke repine ? Our government  
 Hath bene to easie, and the yoke which Rome,  
 In her accustomed lennitie, impos'd  
 Upon your stubborne neckes begets contempt.  
 Hath our familiar commerce, and tradinge,  
 Almost as with our æqualls, tought you to  
 Dispute our actions ? have you quite forgot  
 What wee are, and you ought to bee ? Shall vassalls  
 Capitulate with their lordes ?

2 *Marchant.* I vow hee speakes  
 In his owne dialecte.

*Flaminius.* 'Tis to frequent wretches  
 To have the vanquish'd hate the conqueror,  
 And from us needes noe answer. Doe not I knowe  
 How odious the lordlye Roman is  
 To the despised Asian ? and that  
 To gaine your libertie, you woulde pull downe  
 The altars of your gods, and like the gyants  
 Rayse a newe war gainst Heaven.

1 *Marchant.* Terrible.

*Flaminius.* Did you not give assurance of this, when  
 Giddie Antiochus died ? and rather then

Accept us guardians of your orphan kingedome,  
 When the victorious Scaurus with his sword  
 Pleaded the Roman title, with our vote  
 You did exclaime against us, as the men  
 That sought to lay an unjust gripe upon  
 Your territories? nere remembringe, that  
 In the brasse leav'd booke of fate it was set downe  
 The earth showlde know noe soveraigne but Rome.  
 Yet you repinde, and rather chose to pay  
 Homage, and fealtie to the Parthian,  
 Th' Egyptian Ptolomee, or indeede any,  
 Then bow unto the Roman.

*Berecinthus.* And perhaps  
 Our governement in them had bene more gentle,  
 Since yours is insupportable.

*Flaminius.* Yf thou wert not  
 In a free state, the tongue, that beloheth forth [not  
 Theis blasphemies showlde bee sear'd. For you presume  
 To trouble mee heereafter. Yf you doe,  
 You shall, with horror to your prowdest hopes,  
 Feele reallie that wee have iron hamers  
 To pulverize rebellion, and that  
 Wee dare use you as slaves. Bee you to warn'd, sir,  
 Since this is my last caution. I have seene  
 A murmurer, like your selfe, for his attemptinge  
 To rayse sedition in Rome's provinces,  
 Hang'd up in such a habit. *Ex. FLAMINIUS cum suis.*

*Berecinthus.* I have tooke  
 Poyson in at my eares, and I shall burst  
 Yf it come not up in my replie.

1 *Marchant.* Hee's gone, sir.

*Berecinthus.* Hee durst not stay mee. Yf hee had,  
had founde

I woulde not swallowe my spettle.

2 *Marchant.* As wee must  
Our wronges and our disgraces.

3 *Marchant.* O, the wretched  
Condition that we live in! Made the anvile  
On which Rome's tyrannies are shap'd and fashion'd.

1 *Marchant.* But our callamities there is nothing  
left us,

Which wee can call our owne.

2 *Marchant.* Our wives and daughters  
Lye open to their lusts; and such as showlde bee  
Our judges, dare not right us.

3 *Marchant.* O, Antiochus!  
Thrice happie were the men whom fate appointed  
To fall with thee in Achocia.

2 *Marchant.* They have set  
A period to their miseries.

1 *Marchant.* Wee survive  
To linger out a tædious life, and death:  
We call in vaine what flies us.

*Berecinthus.* Yf relligion  
Bee not a meere worde only, and the gods

*Ent.* ANTIOCHUS.

Are just, wee shall finde a deliverie  
When least expected.

1 *Marchant.* 'Tis beyonde all hope, sir.

*Berecinthus.* Ha! whoe is this?

*Antiochus.* Your charitie to a poore man,  
As you are Asians.

2 *Marchant.* Pray you, observe hym.

3 *Marchant.* I am amazde !

1 *Merchant.* I thunderstrooke !

*Berecinthius.* What are you ?

*Antiochus.* The kinge Antiochus.

2 *Marchant.* Or some deitie

That hath assumde his shape ?

*Berecinthius.* Hee only differs

In the colour of his haire and age.

*Antiochus.* Consider

What two-and-twenty yeares of miserie

Can worke upon a wretch ; that longe time spent to

Under distant zeniths, and the change you looke on

Will not deserve your wonder.

1 *Marchant.* His owne voice !

2 *Marchant.* His verye countenance ! his forehead !  
eies !

3 *Marchant.* His nose ! his very lippe !

*Berecinthius.* His stature—speech !

1 *Marchant.* [*His verie hand, legge and foote, on the  
lefte side shortyr then on the right.*]†

† [This passage  
is struck out in  
the MS]

2 *Marchant.* The moles upon

His face and handes.

3 *Marchant.* The scarres, causde by his hurts,

On his right browe and head.

*Berecinthius.* The hollownesse

Of his under jawe, occasion'd by the losse

Of a tooth pull'd out by his chirurgion.

1 *Marchant.* To confirme us,  
Tell us your cherurgion's name, when hee serv'd you.

*Antiochus.* You all knewe hym,  
As I doe you ; Demetrius Castor.

2 *Marchant.* Strange !

3 *Marchant.* But most infallible trew.

*Berecinthus.* Soe many markes  
Confirminge us, wee faine in our distrust  
A sacrifice for his safetie.

1 *Marchant.* May Rome smile.

2 *Marchant.* And Asia once more flourishe.

3 *Marchant.* You the meanes, sir.

*Antiochus.* Silence your showtes : I will gieve  
stronger proofes

Then theis exterior markes when I appeare  
Before the Carthaginian senators,  
With whom I have helde more intelligence  
And private counsailes, then with all the kinges  
Of Asia, or Affrique : I'le amaze them  
With the wonder of my storie.

*Berecinthus.* Yet untill  
Your majestie bee furnishde like your selfe,  
To a neighbour village—

*Antiochus.* Where you please : the omen  
Of this encounter promises a good issue :  
And our gods pleas'd, oppressed Asia,  
When ayde is least expected, may shake of  
The insultinge Roman bondage, and in mee  
Gayne, and enjoy her pristie libertie. *Exeunt.*

## ACTUS SECUNDI, [ACT II.] SCÆNA PRIMA.

*Ent.* FLAMINIUS and CALISTUS.

R. Box.

*Flaminius.* A man that stiles hym selfe Antiochus,  
say you ?

*Calistus.* Not alone stilde soe, but as such receav'd,  
And honor'd by the Asians.

*Flaminius.* Two impostors,  
For their pretension to that fatall name,  
Alreadie have pay'd deere, nor shall this third  
Escape unpunish'd.

*Calistus.* 'Twill exact your wisdome  
With an Herculean arme (the cause requires it)  
To strangle this new monster in the birth.  
For on my life hee hath deliver'd to  
The credulous multitude such reasons why  
They showlde beleeve hee is the trewe Antiochus,  
That with their gratulations for his safetie,  
And wishes for his restitution, many  
Offer the hazarde of their lives and fortunes  
To doe hym service.

*Flaminius.* Poore seduced fooles.  
However, 'tis a buisnesse of such waight  
I must not sleepe in't. Is hee now in Carthage ?

*Calistus.* Noe, sir, remov'd to a grange some two  
miles of ;  
And there the malecontents, and such whose wants

With forfeited credits make 'em wish a change  
Of the Roman government, in troopes focke to hym.

*Flaminius.* With one puffe, thus, I will disperse  
and scatter

This heape of dust. Heere, take my ringe. By this  
Intreate my freinde Amilcar to procure  
A mandate from the Carthaginian senate  
For the apprehension of this impostor,  
And with all possible speede. Howere, I knowe

*Exit CALISTUS.*

The rumor of Antiochus' death uncertaine.

*Ent. DEMETRIUS.*

Wm. Patrick.

It much imports the safetie of great Rome  
To have it soe beleevede.

*Demetrius.* There waite without  
Three fellows I nere sawe before, whoe much  
Importune their accesse. They sweare they bringe  
Buisnesse alonge with 'em that deserves your eare,  
It beeinge for the safetie of the republicque,  
And quiet of the provinces. They are full  
Of golde: I have felt their bountie.

*Flaminius.* Such are welcome.

Gieve them admittance. In this various play

[*Ent. CHRISALUS, GETA, SYRUS, DEMETRIUS.*]

Of state and policie, there's noe propertie  
But may bee usefull. Now, freindes, what designe  
Carries you to mee?

*Geta.* My most honor'd lord——

*Syrus.* May it please your mightinesse——

*Flaminius.* Let one speake for all,

I cannot brooke this discorde.

*Chrysalus.* As our duties

Commandes us, noble Roman, havinge discover'd

A dreadfull danger with the nimble winges

Of speede approching to the state of Rome,

Wee houlde it fit you shoulde have the first notice

That you may have the honor to prevent it.

*Flaminius.* I thanke you: but instruct mee what  
forme weares

The danger that you speake of.

*Chrysalus.* It appeares

In the shape of King Antiochus.

*Flaminius.* How, is hee

Rose from the dead?

*Chrysalus.* Alas, hee never died, sir.

Hee at this instant lives, the more the pittie

Hee showlde survive, to the disturbance of

Rome's close and politicque counsailes, in the gettinge

Possession of his kingedome, which hee woulde

Recover, simple as hee is, the playne

And downe right way of justice.

*Flaminius.* Very likelye.

But how are you assur'd this is Antiochus,

And not a counterfaite? *Answer that.*

*Chrysalus.* I servde hym

In the Achaian war, where, his armie routed,

And the warlike Romans hot in their execution,

To shun their furye hee and his mignions were

(Havinge cast of their glorious armor) forc'd

To hide them selves as dead with feare and horror



*Table ready  
and 6 chairs  
to set out.*

Amonge the slawghterd carkasses. I lay by them,  
And rose with them at midnight. Then retiringe  
Unto their shippes, wee sayl'd to Corinth, thence  
To India, where hee spent many yeares  
With their gymnosophists. There I wayted on hym,  
And came thence with hym. But at length, tyr'd out  
With an unrewarded service, and affrighted

*Mr. Hobs  
call'd up.*

In my imagination with the dangers,  
Or rather certaine ruines in pursuinge  
His more then desperate fortunes, wee forsooke hym.

*Flaminius.* A wise and politicque fellow : gieve mee  
thy hande.

Thou art sure of this ?

*Chrysalus.* As of my life.

*Flaminius.* And this is

Knowne only to you three ?

*Chrysalus.* There's noe man lives els,  
To witnesse it.

*Flaminius.* The better ; but informe mee,  
And as you woulde oblige mee to you, truelye,  
Where did you leave hym ?

*Syrus.* For the payment of  
Our longe and tædious travaile, wee made bolde  
To rife hym.

*Flaminius.* Good !

*Geta.* And soe disablinge hym  
Of meanes to claime his right, wee hope despaire  
Hath made hym hange hymselfe.

*Flaminius.* It had bene safer  
Yf you had donne it for hym. But as 'tis,

You are honest men. You have reveal'd this secret  
To noe man but my selfe?

*Chrysalus.* Nor ever will.

*Flaminius.* I will take order that you never shall.

(*aside.*)

And since you have bene trew into the state  
He keepe you soe. I am ev'n now consyderinge  
How to advance you.

*Chrysalus.* What a pleasant smile  
His honor throwes upon us.

*Geta.* Wee are made.

*Flaminius.* And now 'tis founde out. That noe  
danger may

Come neere you, showlde the robbiee bee discover'd,  
Which the Carthaginian lawes you knowe call death,  
My howse shall bee your sanctuarie.

*Syrus.* There's a favour!

*Flaminius.* And that our entertainment come not  
short

Of your deservinges, I commit you to  
My secretarie's care. See that they want not  
Amonge their other delicates——

*Chrysalus.* Marke that.

*Flaminius.* —— a sublimated pill of mercurie,  
For sugar to their wine.

*Demetrius.* I understande you.

*Flaminius.* Attende theis honest men as yf they were  
Made Roman cittizens. And bee sure at night  
I may see 'em well lodg'd.—Dead in the vault, I meane.  
Their golde is thy reward.

*Demetrius.* Believe it donne, sir.

*Flaminius.* And when 'tis knowne how I have recompencd

(Though you were trecherous to your owne kinge)  
The service donne to Rome, I hope that others  
Will followe your example. Enter, freindes,  
I'll soe provide, that when you next come forth,  
You shall not feare who sees you.

*Chrysalus.* Was there ever  
Soe sweete a temperd Roman ?

*Flaminius.* You shall finde it. [*Exeunt.*]

Ha ! what's the matter ? doe I feele a stinge heere  
For what is donne to theis poore snakes ? my reason  
Will easilie remove it. That assures mee,  
That as I am a Roman, to preserve  
And propagate her empire, though they were  
My father's sounds, they must not live to witness  
Antiochus is in beeing. The relation  
The villaine made, in everie circumstance  
Appeer'd soe like to truth, that I began  
To feele an inclination to believe  
What I must have noe faith in. By my birth  
I am bounde to serve thee, Rome, and what I doe  
Necessitie of state compells mee to. [*Exit.*]

(ACTUS SECUNDI, SCÆNA SECUNDA.)

*Ent.* AMILCAR, HANNO, ASOLRUBAL, CARTHALO,

[*Rowland, Wm. Nago, Nick.*]

*Amilcar.* To steere a middle course twixt theis  
extreames

Exacts our serious care.

*Hanno.* I knowe not which way  
I showlde incline.

*Amilcar.* The reasons this man urges  
To prove hymselfe Antiochus, are soe pregnant,  
And the attestation of his cuntriemen  
In every circumstance soe punctuall,  
As not to showe hym our compassion were  
A kinde of barbarous crueltie.

*Carthalo.* Under correction.  
Gieve mee leave to speake my thoughts. Wee are  
    bounde to waigh  
Not what wee showlde doe in the poynt of honor,  
Swayde by our pittie, but what may bee donne  
With the safetie of the state.

*Asolrubal.* Which is indeede  
The maine consyderation ; for, grant  
This is the trewe Antiochus, without danger,  
Nay almost certaine ruine, to our selves  
Wee cannot yeelde hym favour or protection.

*Hanno.* Wee have fear'd and felt the Roman power,  
    and must  
Expecte, yf wee provoke hym, a returne  
Not limited to the qualitie of the offence,  
But left at large to his interpretation,  
Which seldome is confind. Whoe knowes not that  
The tribute Rome receives from Asia is  
Her chiefe supportance. Other provinces  
Hardlye defray the charge by which they are  
Kept in subjection ; they in name perhaps  
Render the Roman terrible ; but his strength

And power to doe hurt without quæstion is  
 Deriv'd from Asia. And can wee hope then  
 That such as lende their aydes to force it from 'em  
 Will bee helde for lesse then capitall enemies,  
 And as such, pursude, and punnishde ?

*Carthalo.* I cowlde wishe  
 Wee were well rid of hym.

*Asolrubal.* The surest course  
 Is to deliver hym into the handes  
 Of bolde Flaminus.

*Hanno.* And soe oblige  
 Rome for a matchlesse benefit.

*Amilcar.* Yf my power  
 Were absolute, as 'tis but titular,  
 And that confinde to, beeing by you elected  
 Prince of the Senate onlye for a yeare,  
 I woulde oppose your counsailes, and not labour  
 With arguments to confute 'em: yet however,  
 Though a fellow patriot with you, let it not savour  
 Of usurpation, though in my opinion  
 I crosse your abler judgements. Call to minde  
 Our grandsires' glories, (though not seconded  
 With a due imitation), and remember  
 With what expence of coyne, as blood, they did  
 Maintaine their libertie, and kepde the scale  
 Of empire ev'n 'twixt Carthage and proud Rome ;  
 And though the Punicque faith is branded by  
 Our enemies, our confæderates and freindes  
 Founde it as firme as fate. And seaventeene kinges  
 Our fædarics, our strengths upon the sea

Exceedinge theirs, and our lande sowldiers  
 In number far above theirs, thowgh inferior  
 In armes and discipline (to our shame wee speake it),  
 And then for our cavallerie, in the champaigne  
 Howe often have they brake their piles and routed  
 Theyr coward legions.

*Hanno.* This I grant, sir, is not  
 To bee contradicted.

*Amilcar.* Yf soe, as wee finde it  
 In our recordes, and that this state hath bene  
 The sanctuary to which mightie kinges  
 Have fled to for protection, and founde it,  
 Let it not to posteritie bee tolde  
 That wee soe far degenerate from the race  
 Wee are deriv'd, as, in a servile feare  
 Of the Roman power, in a kinde to play the bawdes  
 To their ravenous lusts, by yeeldinge up a man  
 That weares the shape of our confæderate  
 To their devouringe gripe, whose stronge assurance  
 Of our integritie and impartiall doome,  
 Hath made this seate his altar.

*Cathalo.* I joine with you  
 In this opinion, but noe farther then  
 It may bee donne with safetie.

*Asdrubal.* In his ruines  
 To burye our selves, you needes must grant to bee  
 An inconsiderate pittie, noe way suitinge  
 With a wise man's reason.

*Carthalo.* Let us face to face  
 Heare the accuser and accus'd, and then,

As either's arguments work on us, determine  
 As the respecte of our securitie,  
 Or honor shall invite ws.

*Amilcar.* From the senate  
 Intreate the Roman Titus Flaminius  
 To assist us with his counsaile.

*Hanno.* And let the prisoner  
 Bee brought into the court.

*Ent.* FLAMINIUS.

*Mr. Hobe, Row-  
 land, Mr. Balls.*

*Amilcar.* The gods of Carthage  
 Directe us to the right way.

*Asdrubal.* With what gravitie  
 Hee does approach us.

*Carthalo.* As hee woulde commande  
 Not argue his desires.

*Amilcar.* May it please your lordship  
 To take your place.

*Flaminius.* In civill courtesie,  
 As I am Titus Flaminius, I may thancke you ;  
 But sittinge heere as Rome's ambassador,  
 In which you are honor'd, to instruct you in  
 Her will, which you are bounde to serve, not argue ;  
 I must not borrow, that were poore, but take  
 As a tribute due to her, that's justlye stilde  
 The mistrisse of this earthlye globe, the boldnesse  
 To reprehende your slowe progression in  
 Doeinge her greatnesse right. That shee beleeves,  
 In mee, that this impostor was subornde  
 By the conquerd Asiaticques, in their hopes  
 Of future libertie, to usurpe the name

Of dead Antiochus, shoulde satisfie  
Your scrupulous doubts, all proofes beyonde this beeing  
Meerelye superfluous.

*Carthalo.* My lord, my lord,  
You trench to much upon us.

*Asdrubal.* Wee are not  
Lead by an implicite faith.

*Hanno.* Nor though wee woulde  
Preserve Rome's amitie, must not yeelde up  
The freedome of our wills and judgements to  
Quit or condemne, as wee shall bee appointed  
By his imperious pleasure.

*Carthalo.* Wee confesse not,  
Nor ever will, shee hath a power above us :  
Carthage is still her æquall.

*Amilcar.* Yf you can  
Prove this man an impostor, hee shall suffer  
As hee deserves ; yf not, you shall perceive  
You have noe empire heere.

*Hanno.* Call in the prisoner ;  
Then as you please confront hym.

*Flaminius.* This neglecte  
Heerafter will bee thought on.

*Amilcar.* Wee shall stand  
The danger howsoever. When wee did,  
His cause unheard, at your request commit  
This kinge or this impostor, you receav'd  
More favour then wee owde you.

*Officer (within).* Roome for the prisoner.

*Enter ANTIUCHUS, habited like a kinge, BERE-  
CINTHUS, the three Marchants, Garde.*



*Antiochus.* This shape that you have put mee in,  
suites ill

With the late austerenesse of my life.

*Berecinthus.* Faire glosse

Wrongs not the richest stuffe, but sets it of ;  
And let your language, high and stately, speake you,  
As you were borne, a kinge.

*Antiochus.* Health to the Senate.

Wee doe suppose your [ ]ties donne, sit still.  
Titus Flaminius, wee remember you ;  
As you are a publicque minister from Rome,  
You may sit cover'd.

*Flaminius.* How ?

*Antiochus.* But as wee are

A potent kinge, in whose court you have waited  
And sought our favour, you betray your pride  
And the more then sawcie rudenesse of your manners ;  
A bended knee, remembringe what wee are  
Much better would become you.

*Flaminius.* Ha !

*Antiochus.* Wee sayd it,

But fall from our owne height to holde discourse  
With a thinge soe far beneath us.

*Berecinthus.* Admirable !

*Amilcar.* The Roman lookes as hee had seene the  
wolfe.

How his confidence awes hym.

*Asdrubal.* Bee hee what hee will,

Hee beares hym selfe like a kinge ; and I must tell you  
I am amazd to.

*Antiochus.* Are wee soe transformde  
 From what wee were, since our disaster in  
 The Græcian enterprize that you gaze upon us  
 As some strange prodegie never seene in Affricque.  
 Antiochus speakes to you, the kinge Antiochus.  
 And challenges a retribution in  
 His entertainment, of the love, and favours  
 Extended to you. Call to memorie  
 Your trewe freinde, and confæderate, whoe refusde  
 In his respect to you the proffer'd amitie  
 Of the Roman people. Hath this vile inchanter  
 Inviron'd mee with such thicke clowdes in your  
 Erroneous beleefe, from his report  
 That I was longe since dead, that beeing present  
 The beames of majestie cannot breake through  
 The foggie mists raysde by his wicked charmes  
 To lende you light to knowe mee. I cite you  
 My lord Amilcar, now I looke on you  
 As prince of the senate, but when you were lesse  
 I have seene you in my court assisted by  
 Grave Hanno, Asdrubal, and Carthalo,  
 The pillars of the Carthaginian greatenesse  
 I knowe you all. Antiochus nere deserv'd  
 To bee thus sleighted.

*Amilcar.* Not soe. Wee in you  
 Looke on the figure of the kinge Antiochus,  
 But without stronger proofes then yet you have  
 Produc'd to make us thincke soe cannot heare you  
 But as a man suspected.

*Antiochus.* Of what guilt ?

*Flaminius.* Of subornation, and imposture.

*Antiochus.* Silence

This fellowes sawcie tongue. O, majestic  
 How soone a short eclipse hath made thy splendor  
 As it had never shinde on theis forgotten.  
 But you refuse to heare mee as a king  
 Denie not yet in justice what you grant  
 To common men, free libertie without  
 His interruption (havige heard what hee  
 Objects against mee) to acquit my selfe  
 Of that which in his malice I am charg'd with.

*Amilcar.* You have it.

*Antiochus.* As my present fortune wills mee  
 I thancke your goodnesse. Rise thow cursed agent  
 Of mischief, and accumulate in one heape  
 All engins by the divell thy tutor fashion'd  
 To ruine innocence; in poyson steepe  
 Thy bloudied tongue, and let thy wordes as full  
 Of bitternes, as malice labour to  
 Seduce theis noble hearers. Make mee in  
 Thy coyned accusation guiltie of  
 Such crimes, whose names my innocence nere knewe.  
 Ple stande the charge; and when that thow hast shot  
 All arrowes in thy quiver fether'd with  
 Sclanders, and aimde with crueltie in vaine.  
 My truth though yet conceal'd, the mountaines of  
 Thy glossed fictions in her strength remov'd,  
 Shall in a glorious shape appeare, and showe  
 Thy paynted mistrisse falshood, when stripp'd bare  
 Of borrowed, and adulterate colours in

Her owne shape, and deformitie.

*Berecinthius.* I am ravishde !

1 *Marchant.* O more then royall sir !

*Amilcar.* Forbear.

2 *Marchant.* The monster

Prepares to speake.

*Berecinthius.* And still that villainous smile

Ushers his followeing mischiefes.

*Flaminius,* Since the assurance

From one of my place, qualitie, and rancke,

Is not sufficient with you to supresse

This bold seductori, to acquit our state

*great booke :*  
*Accompt*  
*ready.* From the least tyrannous imputation

I will forget awhile I am a Roman,

Whose arguments are warranted by his sworde

And not filde from his tongue. This creature heere

That stiles hymselfe Antiochus, I knowe

For an Apostata Jew, thowgh others say

Hee is a cheatinge Greeke, call'd Pseudolus,

And keepes a whore in Corinth. But I'le come

To reall proofes, reports, and rumors beeing

Subjects unsutable with my gravitie

To speake, or yours to heare. 'Tis most apparent

The kinge Antiochus was slaine in Greece,

His bodie at his subjects suite deliver'd,

His ashes from the funerall pile rak'd up

And in a golden urne preserv'd, and kep'd

In the royall monument of the Asian kinges.

Such was the clemencie of Marcus Scaurus

The Roman conqueror, whose triumphe was

Grac'd only with his statue. But suppose  
 Hee had surviv'd (which is impossible)  
 Can it fall in the compasse of your reason  
 That this impostor (yf he were the man  
 Which hee with impudence affirms hee is)  
 Woulde have wander'd two, and twenty tedious yeares  
 Like a vagabond ore the worlde, and not have tried  
 Rome's mercie as a suppliant.

*Hanno.* Shrowde suspicions.

*Flaminius.* A mason of Callipolis heretofore  
 Presumde as far, and was like this impostor  
 By slavische Asians follow'd, and a second  
 A Cretan, of a base condition did  
 Maintaine the like. All ages have bene furnish'd  
 With such as have usurp'd upon the names  
 And persons of deade princes. Is it not  
 As evident as the day, this wretch instructed  
 By theis poore Asians, (sworne enemies  
 To the majestie of Rome) but personates  
 The dead Antiochus. Hir'd to it by theis  
 To stirre up a rebellion, which they call  
 Deliverie or restoringe. And will you,  
 Whoe for your wisdom are esteem'd the sages  
 And oracles of Affricke, meddle in  
 Th' affaires of this affronter, which noe monarch,  
 Lesse rashe, and giddie then Antiochus was  
 Would undertake.

*Antiochus.* Would I were dead indeede  
 Rather then heare this livinge.

*Flaminius.* I confesse

Hee hath some markes of kinge Antiochus, but  
 The most of 'em artificiall. Then observe  
 What kinde of men they are that doe abett hym.  
 Proscrib'd, and bannish'd persons, the ringe leader  
 Of this seditious troope a turbulent flamen  
 Growne fat with idlenes.

*Berecinthius.* That's I.

*Flaminius.* And puff'd up  
 With the winde of his ambition.

*Berecinthius.* With reverence to  
 [Thy place,] thou liest, I am growne to this bulke  
 By beeing . . . . .

. . . . .  
*Amilcar.* I [kisse ?] your goddesse. Shee  
 Defendes you from a whippinge.

*Hanno.* Take hym of  
 Hee does disturbe the court.

*Berecinthius.* I shall finde a place yet  
 Where I will rore my wronges out.

*Exeunt officers with BERECINTHIUS.*

*Flaminius.* As you have  
 In the removinge of that violent foole,  
 Gievn mee a tast of your severitie  
 Make it a feast, and perfit your greate justice  
 In the surrendringe up this false pretender  
 To the correction of the law, and let hym  
 Undergoe the same punnishment which others  
 Have justlye suffer'd that preceded hym  
 In the same machination.

*Antiochus.* As you wishe

A noble memorie to after times  
 Reserve one eare for my defence and let not  
 For your owne wisdomes, let not that beleefe,  
 This subtle fiende woulde plant, bee rooted in you  
 Till you have heard mee. Woulde you know the truth  
 And reall cause why poore Antiochus hath  
 Soe longe conceal'd hymselfe? Thowgh in the openinge  
 A wounde in some degree by time close up  
 I shall poure scaldinge oyle, and sulphur in it  
 I will in the relation of my  
 To bee lamented storye, punctualie  
 Confute my false accuser. Pray you conceave,  
 As far as your compassion will permit  
 How greate the grieffe, and agonie of my soule was  
 When I consyder'd that the violence  
 Of my ill reyn'd ambition had made Greece  
 The fatall sepulchre of soe many thousands  
 Of brave, and able men, that might have stood in  
 opposition for the defence  
 Of mine owne kingedome, and a readie ayde  
 For my confederates. After which route  
 And my retraite in a disguise to Athens  
 The shame of this disgrace thowgh I then had  
 The forheade of this man woulde have deter'd mee  
 From beeing ever seene where I was knowne  
 And such was then my resolution.

*Amilcar.* This granted, whither went you?

*Antiochus.* As a punishment  
 Imposde upon my selfe and æquall to  
 My wilfull follie gievinge ore the worlde

I went into a desert.

*Flaminius.* This agrees  
With the dead slaves' report but I must contemne it.

*Amilcar.* What drewe you from that austere life?

*Asolrubal.* Cleere that.

*Antiochus.* The counsayle of a grave philosopher,  
Wrought on mee to make knowne my selfe the man  
That I was borne. And of all potentates  
In Affricque, to determine of the truth  
Of my life and condition, I prefer'd  
The common welth of Carthage.

*Flaminius.* As the fittest  
To bee abusde :

*Antiochus.* This is not faire.

*Amilcar.* My lord  
Yf not intreat I must commande your silence  
Or absence which you please.

*Flaminius.* Soe peremptorie.

*Antiochus.* To vindicate my selfe from all suspition  
Of forgerie, and imposture. In this scrowle  
Writ with my royall hande you may peruse  
A true memoriall of all circumstances,  
Answers, despatches, doubts, and difficulties,  
Betwene my selfe, and your ambassadors  
Sent to negotiate with mee.

*Amilcar.* Fetch the recordes.

*Antiochus.* 'Tis my desire you shoulde truth seekes  
the light.

And when you have compar'd 'em yf you finde 'em,

*Enter Rowland with the booke of Records.*

In any poynt of moment differinge



Conclude mee such a one, as this false man  
 Presents mee to you. But yf you perceive  
 Those private passages in my cabinet argude  
 And but to your ambassadors, and my selfe  
 Conceald from all men, in each poynt agreeinge.  
 Judge yf a cheatinge Greeke, a Pseudolus  
 Or an Apostata Jewe could e ere arrive at  
 Such deepe, and waightie secrets.

*Hanno.* To a sillable

They are the same.

*Amilcar.* It cannot bee but this is

The trew Antiochus :

*Flaminius.* A magitian rather

And hath the spirit of Pithon.

*Carthalo.* Theis are toyes.

*Antiochus.* You see hee will omit noe trifle that  
 His malice can lay holde of to divert  
 Your love, and favour to mee. Now for my death  
 The firmest base on which hee buildes the strength  
 Of his assertions, yf you please to waigh it  
 With your accustom'd wisdome you'le perceive  
 'Tis meerely fabulous. Had they meant fairely  
 And as a truth would e have it soe confirmde  
 To the doubtfull Asians. Why did they not  
 Suffer the carkase they affirm'd was mine  
 To bee view'd by such men as were interessed  
 In the greate cause, that were bred up with mee  
 And were familiar with the marques I carried  
 Upon my bodie, and not relye upon  
 Poore prisoners taken in the war, from whom

In hope of libertie, and rewarde, they drew  
 Such depositions as they knewe woulde make  
 For their darke endes. Was any thinge more easie  
 Then to suppose a bodie, and that, plac'd on  
 A sollemne herse with funerall pompe to inter it  
 In a rich monument, and then proclaime  
 This is the bodye of Antiochus  
 Kinge of the lower Asia.

*Flaminius.* Rome's honor  
 Is tax'd in this of practise, and corruption.  
 Ple heare noe more in your determinations  
 Consider what it is to holde and keepe her  
 Your freinde or enemye.

*Amilcar.* Wee wishe wee coulde  
 Receave you as a kinge, since your relation  
 Hath wrought soe much upon us that wee doe  
 Incline to that beleefe. But since wee cannot  
 As such protecte you but with certaine danger  
 Untill you are by other potent nations  
 Proclaime for such. Our fittinge caution  
 Cannot bee censur'd, though wee doe intreat  
 You would elsewhere feelee justice.

*Antiochus.* Where? when 'tis  
 Frighted from you by power.

*Amilcar.* And yet take comfort  
 Not all the threates of Rome shall force us to  
 Deliver you. The short time that you stay  
 In Carthage you are safe. Noe more a prisoner  
 You are enlarg'd. With full securitie  
 Consult of your affaires, in what wee may

Wee are your freindes. Breake up the court.

[*Exeunt Carthaginians.*]

1 *Marchant.* Deere sir

Take courage in your libertie, the worlde

Lyes open to you.

2 *Marchant.* Wee shall meete with comfort

When most despair'd of by us.

*Antiochus.* Never, never.

Poore men though falne may rise. But kings like mee

If once by fortune slavde are nere set free.

[*Exeunt, the  
ende of ye  
Seconde Act.*]

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## [ACT III.] SCÈNE FIRST.

*Ent.* FLAMINIUS, *with 2 letters*, [Calistus] MR. HOBBS  
[Demetrius] AND MR. ROWLAND.

*Flaminius.* You gave hym store of gold with the  
instructions

That I prescribde hym.

*Calistus.* Yes my lord, and on  
The forfeiture of my credit with your honor  
Titus will doe his parts and dive into  
Their deepest secrets.

*Flaminius.* Men of place pay deere  
For their intelligence it eates out the profit  
Of their employment. But in a designe  
Of such waight, prodigalitie is a vertue.  
The fellowe was of trust that you dispatch'de  
To Rome with the packetques?

*Demetrius.* Yes sir. Hee flies not rides.  
By this yf his accesse answer his care  
Hee is upon returne.

*Flaminius.* I am on the stage  
And yf now in the scène impos'd upon mee  
Soe full of change, nay, a meere labrinth  
Of politicque windinges, I showe not my selfe  
A Protean actor, varijnge everie shape  
With the occasion, it will hardlye poyze  
The expectation. I'le soe place my netes

That if this birde want winges to carrye hym  
 At one flight out of Affricque, I shall catch hym.  
 Calistus.

*Calistus.* Sir.

*Flaminius.* Gieve theis at Siracusa  
 To the proconsull Marcellus. Let another post  
 To Sardinia with theis. You have the picture  
 Of the impostor ?

*Demetrius.* Drawne to the life my lord.

*Flaminius.* Take it alonge with you. I have com-  
 manded

In the senates name that they man out their gallies,  
 And not to let one vessell passe without  
 A stricte examination. The sea  
 Shall not protecte hym from mee. I have charg'd to  
 The garrisons, that keepe the passages  
 By lande, to let none 'scape, that come from Carthage  
 Without a curious serch. [*Enter* LENTULUS.

*Ent.*  
*Lentulus,*  
*Mr. Rob :*  
*with a letter.*

*Lentulus.* I will excuse  
 My visit without preparation, feare not.

*Flaminius.* Whoe have wee heere ?

*Lentulus.* When you have view'd mee better  
 You will resolve your selfe.

*Flaminius.* My good lord Lentulus.

*Lentulus.* You name mee right. The speed that  
 brought mee hither  
 As you see accoutred, and without a trayne  
 Sutable to my rancke, may tell your lordship  
 That the designe admits noe vacant time  
 For complement. Your advertisements have bene read

In open court. The consulls, and the senate  
 Are full of wonder, and astonishment  
 At the relation. Your care is much  
 Commended, and will finde a due rewarde  
 When what you have soe well begun, is ended.  
 In the meane time with their perticular thanckes  
 They thus salute you. You shall finde there that  
 Their good opinion of mee (far above  
 My hopes, or meritts) have appointed mee  
 Your successor in Carthage, and commit  
 Unto your abler trust the prosecution  
 Of this impostor.

*Flaminius.* As their creature ever  
 I shall obey, and serve 'em. I will leave  
 My freed man to instructe you in the course  
 Of my proceedinges. You shall finde hym able  
 And faithfull on my honor.

*Lentulus.* I receave hym  
 At his due valewe. Can you ghesse yet whither  
 This creature tendes? By some passengers I met,  
 I was tolde howere the state deines to yeelde hym

*Enter Titus.*

[*R. Bast.*]

To our dispose, they will not yet incense us  
 By gievinge hym protection.

*Flaminius.* Ere longe  
 I hope I shall resolve you. To my [waye?]  
 Heere comes my trew discoverer. Bee briefe,  
 And labour not with circumstance to indeere  
 The service thou hast donne mee.

*Titus.* As your lordship  
 Commanded mee in this Carthaginian habit  
 I made my first approches, and deliver'd  
 The golde was giv'n mee as a private present  
 Sent from the lord Amilcar, for his viaticum  
 To another cuntrie. For I did pretende  
 I was his mœniall servant.

*Flaminius.* Very well.

*Titus.* 'Twas entertain'd almost with sacrifice  
 And I as one most welcome was admitted  
 Into their turbulent counsaile. Many meanes  
 Were there propounded, whither, and to whom  
 Their kinge Antiochus (for soe they stile hym)  
 Shoulde fie for safetie. One urg'd to the Parthian,  
 A seconde into Egipt, and a thirde  
 To the Batavian. But in conclusion  
 The corpulent flamen that woulde governe all,  
 And in his nature woulde not gieve allowance  
 To any proposition that was not  
 The childe of his owne brayne resolv'd to carry  
 Their May-game prince, cover'd with a disguise,  
 To Prusias, Kinge of Bithinia. His opinion  
 Carried it, and thither without pause, or stay  
 To thancke my lord for his bountie, they are gone  
 Upon my certaine knowledge for I rid  
 Two dayes, and nights alonge that I might not builde  
 Upon suppositions. By this they are  
 At their journeyes ende.

*Flaminius.* With my thanckes there's thy reward.  
 I will take little rest untill I have

Sowr'd his sweete entertainment. You have bene  
In the court of this Prusias, of what temper is hee ?

*Lentulus.* A well-dispos'd and noble gentleman,  
And very carefull to preserve the peace  
And quiet of his subjects.

*Flaminius.* I shall finde hym  
The apter to bee wrought on. Doe you knowe whoe is  
His spetial favorite ?

*Lentulus.* One that was his tutor.  
A seeminge polititian, and talkes often  
The ende of his ambition is to bee  
A gentleman of Rome.

*Flaminius.* I shall fit hym, feare not  
Youre travayles ended. Mine begins, and therefore  
I will take my leave. Formalitie of manners now is  
I longe to bee a horseback. [useless.]

*Lentulus.* You have my wishes  
For a faire successe.

*Flaminius.* My care shall not bee wantinge.

[*Exeunt.*]

(ACTUS TERTII, SCÆNA SECUNDA.)

*Ent.* ANTIOCHUS and three Marchants.

1 *Mar.* This tædious journey from your Majestie's  
Longe discontinuance of ridinge hard  
With wearinesse hath dull'd your spirits.

2 *Marchant.* The flamen  
His corpulencie consyder'd hath helde out  
Beyonde imagination.



3 *Marchant.* As often as hee rode downe a hill I  
The chining of his fork. [did expect

*Antiochus.* I wonder more  
How mine sustain'd his burthen. Since the waight  
That sites on my more heavie heart would cracke  
The sinewes of an elephant.

2 *Marchant.* 'Tis sayd  
That beast hath strength to carry six arm'd men  
In a turret on his backe.

*Antiochus.* Trewe but the sorrowe  
Of a wretched, and forsaken kinge like mee .  
Is far more ponderous.

1 *Merchant.* O part not sir  
From your owne strength by yeeldinge to despaire  
I am most confident Berecinthius will  
From the greate kinge Prusias, in his goodnesse greate  
Bringe comfort to you. [Florish.

*Antiochus.* I am prepar'd however  
Lower I cannot fall.

*Ent.* BERECINTHIUS.

3 *Marchant.* Ha! theis are signes  
Of a glorious entertainment, not contempt.

*Berecinthius.* Beare up sir. I have donne you  
simple service,  
I thancke my eloquence, and boldnesse for it.  
When would a modest, silent foole effect  
What I have donne, but such men are not borne  
For great employments. The fox that woulde confer  
With a lyon, without feare, must see hym often.  
O for a dozen of rubbers, and a bath

And yet I neede noe tubbe since I drench my selfe  
In mine owne balsum.

*1 Marchant.* Balsamum ! it smells  
Like a tallow chandler's shoppe.

*Berecinthius.* Does it soe, you thinnegut?  
Thou thinge without moisture. But I have noe time  
To answer thee. The greate kinge (by my meanes sir  
Ever remember that) in his owne person  
With his faire consort, and a gallant trayne [*Florish.*  
Are come to entertaine you.

[*Antiochus.* *Jove, yf thou art*  
*Pleas'd that it shall bee soe.*

*Berecinthius.* *Change not you Jove's purpose.*  
*In your slownesse to receive it. In your carriage*  
*Expresse your selfe. They come.]†*

+ [This passage  
is struck out in  
the MS.]

*Ent. PRUSIAS, QUEENE, PHILOXENES.*

(*Rowl. : Wm. Mago : Mr. Balls : Nick : and Lady.*)

*Prusias.* The stronge assurance  
You gave at Carthage to confirme you are  
The kinge Antiochus (for soe much from  
My agent there I have heard) commandes mee to  
Beleeve you are soe. And however they  
Awde by the Roman greatnesse durst not lende you  
Aide or protection ; in mee you shall finde  
A surer gard. I stande on mine owne bases :  
Nor shall or threates, or prayers, deter mee from  
Doeinge a good deed in it selfe rewarded.  
You are welcome to my bosom.

*Antiochus.* All that yet  
I can returne you sir is thanckes, expres'd

In teares of joy, to find heere that compassion  
Hath not forsooke the earth.

*Queene.* Alas! good kinge  
I pittie hym.

*Prusias.* This ladye sir your servant  
Presents her dutye to you.

*Antiochus.* Pray you forgieve mee  
Callamitie my to longe rude companion,  
Hath taught mee gracious madam to forget  
Civilitie, and manners.

*Queene.* I were touch'd  
But the kinge my husband's lipps, (and as I live  
Hee kisses very like hym).

*Prusias.* Heere is one  
I dare present to you for a knoweing man  
In politicque signes. But hee is present  
I shoulde say more els.

*Antiochus.* Your assistance sir  
To rayse a trod downe kinge will well become you

*Philoxenus.* What man can doe that is familiar with  
The deepe directions of Xenophon,  
Or Aristotle's politicques, besides  
Mine owne collections, which some prefer  
And with good reason as they say before 'em.  
Your highnes may expecte

*Prusias.* Wee will at leasure  
Consyder of the manner, and the meanes  
How to restore you to your owne.

*Queene.* And till then  
Suppose your selfe in your owne court.

*Antiochus.* The gods

Bee sureties for the payment of this debt  
I stande ingagde. Your bounties overwhelme mee.

*Florish.* *Exeunt* PRUSIAS, ANTIOCHUS,  
QUEEN, PHILOXENUS, *Attendants.*

*Berecinthius.* I marrie this is as it shoulde bee. Ha!  
After theis stormes raysde by this Roman divell  
Titus Flaminius, you knowe whom I meane  
Are wee got into the port once. I must purge.

1 *Marchant.* Not without cause.

*Berecinthius.* Or my increasinge bellie  
Will metamorphose mee into the shape  
Of a greate tortoyse, and I shall appeare  
A cypher, a rounde man, or what you will.  
Now jeere at my bulke, and spare not.

1 *Marchant.* You are pleasant.

*Berecinthius.* Farce thy leane ribbes with hope, and  
thow wilt growe to

Another kinde of creature. When our kinge is  
Restor'd, let mee consyder, as hee must bee,  
And I the principall meanes, I'll first growe rich,  
Infinite rich, and builde a strange newe temple  
To the goddesse that I worship, and soe binde her  
To prosper all my purposes.

2 *Marchant.* Bee not rap'd soe.

*Berecinthius.* Prethee doe not trouble mee. First  
I will expell

The Romans out of Asia. And soe breakinge  
Their reputation in the worlde, wee will  
Renewe our league with Carthage. Then drawe to

Our partye, the Ægyptian Ptolomee  
 And greate Arsaies' issue. I will bee  
 The Generall, and marche to Rome, which taken,  
 I'll fill prow'd Tiber with the carkasses  
 Of men, women, and children. Doe not persuade mee,  
 I'll showe noe mercie.

3 *Marchant*. Have the power to hurt first.

*Berecinthius*. Then by the Senators, whom I'll use  
 as horses,

I will bee drawne in a chariot made for my bulke  
 In triumph to the Capitoll more admir'd  
 Then Bacchus was in India. Titus Flaminius  
 Our enemy lead like a dogge in a chaine,  
 As I descende or re-ascende in state,

*Enter FLAMINIUS and R. BAXTER.*

Shall serve for my footestoole. [*I will conjure hym,  
 Yf revenge hath any spells.*†]

† This passage  
 is struck out in  
 the MS.

*Flaminius*. Commande the captaine  
 To waite mee with his galley at the next port  
 I am confident I shall fraught hym. [*Exit DEMETRIUS.*

1 *Marchant*. You are conjuring  
 And see what you have raysde.

*Berecinthius*. Cybele save mee.

I doe not feare thee Pluto though thou hast  
 Assum'd a shape not to bee matchde in Coeytus.  
 Why dost thou followe mee ?

*Flaminius*. Art thou mad ?

*Berecinthius*. Thou comest  
 To make mee soe. How my jellie quakes ! avant  
 What have I to doe with thee.

*Flaminius.* You shall know at leasure  
The time is nowe to pretious. [Exit FLAMINIUS.

*Berecinthius.* 'Tis vanish'd.  
Sure 'twas an apparition.

1 *Marchant.* I feare  
A fatall one to us.

2 *Marchant.* Wee may easilie ghesse at  
The cause that brings hym hither.

3 *Marchant.* Now yf ever  
Confirme the kinge.

1 *Marchant.* Against this batterie  
New workes are to bee rays'd, or wee are ruinde.

*Berecinthius.* What thincke you of this rampire?  
'twill holde out  
And hee shall shoote through and through it, but  
I'le crosse him. [Exeunt.

ACTUS TERTII. SCÆNA TERTIA.

*Enter FLAMINIUS and PHILOXENUS.*

*Flaminius.* What wee have say'd the Consulls will  
make good,  
And the glad senate ratefie.

*Philoxenus.* They have soe  
Obligde mee for this favor, that there is not  
A service of that difficultie from which  
I woulde decline. In this rest confident  
I am your owne, and sure.

*Flaminius.* You shall doe sir  
A noble office in it. And however  
Wee thancke you for the courtesie, the profit  
And certaine honors, the worlde's terror Rome

In thanckefulnesse cannot but shower upon you,  
 Are whoely yours. How happie I esteeme  
 My selfe in this imployment to meete with  
 A wise, and provident statesman.

*Philoxenus.* My good lord.

*Flaminius.* I flatter not in speakinge truth. You are  
 And in this prompt alacritie confirme it [soe  
 Since a wise forecast in the managing  
 Worldlye affaires is the trewe wisdome, rashnesse  
 The schoolemistrisse of idiots. You well knowe  
 Charitie begins at home, and that wee are  
 Neerest unto our selves. Fooles builde upon  
 Imaginarie hopes, but wisemen ever  
 On reall certainties. A tender conscience  
 Like a gloweworme, shoves a seeminge fire in darkenesse,  
 But set neere to the glorious light of honor,  
 It is invisible. As you are a statseman,  
 And a master in that art, you must remove  
 All rubbs (though with a little wronge, sometimes)  
 That may put by the bias of your counsailes,  
 From the faire marke they aime at.

*Philoxenus.* You are read well

In wordlye passages.

*Flaminius.* I barter with you  
 Such trifles as I have. But yf you pleasde  
 You could instruct mee, that philosophie  
 And policie in states are not such strangers  
 As men ore curious and precise would have 'em.  
 But to the poynt. With speede get mee accesse  
 To the kinge your pupil; and 'tis well for hym

That hee hath a such tuter. Rich Bithinia  
 Was never soe indebted to a patriot  
 And vigilant watchman for her peace and safetie  
 As to your selfe.

*Philoxenus.* Without boaste I may whisper  
 I have donne somethinge that way.

*Flaminius.* All, in all.  
 Fame fillinge her lowde trompe with truth proclaimes it.  
 But when it shall bee understood you are  
 The principall meanes, by which a dangerous serpent  
 Warmde in your soveraigne's bosome, is deliverd  
 To have his stinge; and venemous teeth pull'd out;  
 And the ruine in a willinge grant avoyded,  
 Which in detayninge hym falls on the kingedome.  
 Not Prusias alone, but his sav'd people  
 Will rayse your providence altars.

*Philoxenus.* Let mee intreate  
 Your pacyence some few minutes, I'le bringe the kinge  
 In person to you.

*Flaminius.* Doe, and this effected,  
 Thincke of the ringe you are priveledgde to weare  
 When a Roman gentleman, and after that  
 Of provincies, and purple. I must smile now,  
[*Exit* PHILOXENUS.

In my consideration, with what glibnesse  
 My flatteries oyl'd with hopes of future greatnesse  
 Are swallow'd by this dull pate. But it is not

*Enter PRUSIAS and PHILOXENUS.*  
 Worth th' observation. Most of our seeminge statse-  
 men



Are caught in the same nooze. Return'd soe soone  
 And the kinge with hym ? But his angrie forehead.  
 Furrow'd with frownes. Noe matter I am for hym.

*Prusias.* From the people of Rome ? soe quicke !  
 hath hee brought with hym  
 Letters of credence, and authoritie,  
 To treat with us ?

*Philoxenus.* I read 'em.

*Prusias.* What can hee  
 Propoude, which I must feare to heare ? I woulde  
 Continewe in faire tearmes with that warlike nation,  
 Ever provided I wronge not my selfe .  
 In the least poynt of honor.

*Philoxenus.* To the full  
 Hee will instructe your majestie.

*Flaminius.* Soe may  
 Fælicitie as a page attende your person  
 As you embrace the freindly counsaile sent you  
 From the Roman senate.

*Prusias.* With my thancks to you  
 Their instrument, yf the advice bee such  
 As by this preparation you woulde have mee  
 Conceave it is, I shall, (and 'twill become mee)  
 Receive it as a favour.

*Flaminius.* Know then Rome  
 In her pious care, that you may still increase  
 The happinesse you live in ; and your subjectes,  
 Under the shadowe of their owne vines eate  
 The fruite they yeeld 'em ; their soft musicall feasts  
 Continewinge, as they doe yet, unaffrighted

With the harsh noyse of war, intreates as low  
 As her knowne power and majestie can descende  
 You woulde returne with due æqualitie  
 A willingenes to preserve what shee hath conquer'd  
 From change, and innovation.

*Prusias.* I attempt not  
 To trouble her nor ever will.

*Flaminius.* Fix there  
 Or yf for your owne good you will move farther  
 Make Rome your thanckefull debtor, by surrendringe  
 Into her handes the false impostor that  
 Seekes to disturbe her quiet.

*Prusias.* This I look'd for.  
 And that I shoulde finde mortall poysen wrapde up  
 In your candied pills. Must I because you say see  
 Beleeve, that this most miserable kinge is  
 A false affronter? whoe with arguments  
 Unanswerable and neere miraculous proofes  
 Confirmes hymselfe the trewe Antiochus.  
 Or is it not sufficient that you Romans  
 In your unsatisfied ambition have  
 Seasd with an unjust gripe on halfe the worlde,  
 Which you call conquest, yf that I consent not  
 To have my innocence soylde with that pollution,  
 You are willingely smeard ore with.

*Flaminius.* Pray you heare mee.

*Prusias.* I will bee first heard. Shall I for your endes  
 Infringe my princelye word? or breake the lawes  
 Of hospitalitie? defeate myselfe  
 Of the certaine honor to restore a kinge

Unto his owne? and what you Romans have  
 Extorted, and keepe from hym? Far bee it from mee  
 I will not buy your amitie at such losse.  
 Soe it bee to all after times remembred  
 I held it not sufficient to live  
 As one borne only for my selfe, and I  
 Desire noe other monument.

*Flaminius.* I grant

It is a spetious thinge to leave behinde us  
 A faire report, though in the other world  
 Wee have noe feelinge of it, and to lende  
 A desperate, though fruitlesse ayde, to such  
 As fate not to bee alter'd hath mark'd out  
 Examples of callamitie, may appeare  
 A glorious ornament, but heer's a man  
 The oracle of your kingedome that can tell you  
 When there's noe probabilitie it may be  
 Effecte'd 'tis meere madnesse to attempt it.

*Philoxenus.* A trewe position

*Flaminius.* Your inclination

Is honorable but your power deficient  
 To put your purposes into act.

*Prusias.* My power?

*Flaminius.* Is not to bee disputed yf waigh'd truelye  
 With the pettie kinges your neighbours but when  
 ballanc'd

With the globes and scepters of my mistris Rome  
 Will but I spare comparisions. But you builde on  
 Your strength, to justifie the fact. Alas  
 It is a feoble reede, and leaninge on it

Will wounde your hande much sooner then support you  
 You keepe in pay 'tis true some peace trayn'd troopes  
 Which awe your neighbours but consyder when  
 Our egles shall display their sayle stretchde winges  
 Hoveringe ore our legions, what defence  
 Can you expecte from yours?

*Philoxenus.* Urge that poynt home.

*Flaminius.* Our oldevictorious bandes are ever readie,  
 And such as are not our confæderates, tremble  
 To thincke where next the storme shall fall, with horror.  
 Philoxenus knowes it. Will you to helpe one  
 You shoulde contemne, and is not worth your pittie  
 Pull it on your owne head? your neighbour, Carthage  
 Would smile to see your error. Let mee paynt  
 The danger to you ere it come. Imagine  
 Our legions, and th' auxiliarie forces  
 Of such as are our freinds, and tributaries  
 Drawne up, Bithinia cover'd with our armies.  
 All places promisinge defence blockde up  
 With our arm'd troopes; the siege continewinge;  
 Famine within, and force without disablinge  
 All opposition; then the armie enter'd  
 (As victorie is insolent) the rapes  
 Of virgins, and grave matrons; reverend old men  
 With their last grones accusinge you, your cittie,  
 And pallace sack'd—

*Philoxenus.* Deere sir.

*Flaminius.* And you your selfe  
 Captivde, and after that, chaine by the necke,  
 Your matchlesse queene, your children, officers, freindes

Waiting as scornes of fortune to gieve lustre  
To the victor's triumph.

*Philoxenus.* I am in a fever  
To thincke uppon't.

*Flaminius.* As a freinde I have deliver'd  
And more then my commission warrants mee  
This caution to you. But now peace, or war,  
Yf the first I entertaine it, yf the later  
I'le instantlye defie you.

*Philoxenus.* Pray you say peace sir.

*Prusias.* On what conditions?

*Flaminius.* The deliverie  
Of this seductor, and his complices  
On noe tearmes els, and suddainelye

*Prusias.* How can I  
Dispense with my faith gieven.

*Philoxenus.* I'le yeelde you reasons.

*Prusias.* Let it bee peace then oh. Pray you call in  
The wretched man. In the meane time I'le consyder  
How to excuse myselfe. [*Exit PHILOXENUS.*]

*Flaminius.* While I in silence  
Triumph in my successe, and meditate  
On the reward that crownes it. A stronge armie  
Coulede have donne noe more then I alone, and with

*Enter ANTIOCHUS, QUEENE, PHILOXENUS, BERECINTHIUS, the 3 MARCHANTS, DEMETRIUS (R. Baxl.), and Attendants.*

A little breath have effected.

*Antiochus.* Goodnesse garde mee

Whom doe I looke on. Sir come further from hym.  
 Hee is infectious ; soe swolne with mischiefes  
 And strange impieties ; his language to  
 Soe full of siren sorceries, yf you heare hym  
 There is noe touch of morall honestie  
 Though rampier'd in your soule but will fie from you.  
 The mandrake's shrieks, the aspicq's deadly tooth  
 The teares of crocodiles, or the basiliske's eie,  
 Kill not soe soone nor with that violence  
 As hee whoe in his cruell nature holds  
 Antipathie with mercie.

*Prusias.* I am sorrie.

*Antiochus.* Sorrie ? for what, that you had an intent  
 To bee a good, and just prince ? are compassion,  
 And charitie growne crimes ?

*Prusias.* The gods can wnesse  
 How much I woulde doe for you, And but that  
 Necessitie of state—

*Antiochus.* Make not the gods  
 Guiltie of your breach of faith, from them you finde not  
 Trecherie commanded, and the state that seekes  
 Strength from disloyaltie, in the quicke sands which  
 Shee trusteth in is swallow'd. 'Tis in vaine  
 To argue with you. Yf I am condemnde  
 Defences come to late. What doe you purpose  
 Shall fall on poore Antiochus ?

*Prusias.* For my  
 Securitie, there being noe meanes left els,  
 Against my will I must deliver you. [*Enter Garde.*

*Antiochus.* To whom ?

*Prusias.* To Rome's ambassador.

*Antiochus.* O the furies !

Exceede not hym in crueltie. Remember  
 I am a kinge. Your royall ghest. Your right hande  
 The pawne, and pledge, that should defende mee from  
 My bloodie enemye. Did you accuse  
 The Carthaginian senate for denyng  
 Aye, and protection to mee, giewinge hope  
 To my despairinge fortunes ? or but now  
 Rayse mee to make my fall more terrible ?  
 Did you tax them of weakenesse, and will you  
 Soe far transcend them in a coward feare  
 Declaimde against by your owne mouth ? O sir  
 Yf you dare not gieve mee harbor, set mee safe yet  
 In any desert, where this serpent's hisses  
 May not bee heard, and to the gods I'll speake you  
 A prince both wise, and honorable.

*Prusias.* Alas, it is not in my power.

*Antiochus.* As an impostor

Take of my head then, at the least soe far  
 Prove merciefull ; or with any torture ease mee  
 Of the burthen of a life, rather then yeelde mee  
 To this politicque state hangeman.

*Flaminius.* This to mee is  
 A kind of ravishinge musique.

*Queene.* I have liv'd

For many yeares sir your obedient handmayde,  
 Nor ever in a sillable presum'd  
 To crosse your purposes : but now with a sorrow  
 As greate almost as this poore kinges, behouldinge

Your povertie of spirit (for it does  
 Deserve noe better name) I must put of  
 Obsequiousnesse, and silence, and take to mee  
 The warrant, and authoritie of your Queene,  
 And as such gieve you counsaile.

*Prusias.* You displease mee. [bitter.]

*Queene.* The phisicque promisinge health is ever  
 Heare mee. Will you that are a man, nay more  
 A kinge of men, doe that forc'd to it by feare  
 Which common men woulde scorne? I am a woman,  
 A weake, and feoble woman, yet before  
 I woulde deliver up my bondewoman  
 And have it tolde I did it by constraunt  
 I would indure to have theis hands cut of,  
 Theis pull'd out—

*Prusias.* I'le heare noe more.

*Queene.* Doe you then  
 As a kinge shoulde.

*Prusias.* Away with her.

*Flaminius.* My affaires [*They beare of the QUEENE.*  
 Exacte a quicke despatch.

*Prusias.* Hee's yours. Conceave  
 What I woulde say. Farwell.

[*Exeunt PRUSIAS and PHILOXENUS.*

*Antiochus.* That I had bene  
 Borne dumbe. I will not grace thy triumph tyranne.  
 With one request of favour. [*Exit ANTIQCHUS garded.*

*Berecinthus.* My good lord.

*Flaminius.* Your will deere flamen?

*Berecinthus.* I perceave you are like



To drawe a greate charge upon you. My fat bulke,  
And theis my lyons will not bee kept for a little  
Nor woulde wee bee chargeable. And therefore, kissinge  
Your honor'd handes I take my leave. [*Enter Garde.*

*Flaminius.* By noe meanes  
I have bene busie, but I shall finde leasure  
To treat with you in another place.

*Berecinthius.* I woulde not  
Put your lordship to the trouble.

*Flaminius.* It will bee  
A pleasure rather. Bringe 'em all away.

*Berecinthius.* The comfort is whither I drowne, or  
hange

I shall not bee longe about it. I'le preserve  
The dignitie of my famelie.

*Flaminius.* 'Twill become you.

[*The end  
of the  
thirde Act.*

---

*long.*

ACTUS QUARTI. ACT IV. SCÆNA PRIMA.

*Enter METELUS, a Procunsul of [Lusitania], and  
SEMPRONIUS, a Centurion.*

*Chairs  
t out.*

*Metellus.* A revolt in Asia?

*Sempronius.* Yes on the report

The longe thowght dead Antiochus lives.

*Metellus.* I heard

Such a one appear'd in Carthage, but suppressde

By Titus Flaminius my noble freinde

Whoe by his letters promis'd mee a visit, yf his  
designes as I desire they may

Succeeded to his wishes.

*Sempronius.* Till you behoulde hym

I can bringe your honor yf you please, where you

May finde faire entertainment.

*Metellus.* From whom captaine?

*Sempronius.* A new rigg'd pinnace that put of from  
Corinth,

And is arriv'd amonge us, tite, and yare

Nor comes shee to pay custome for her fraught

But to impose a tax on such as dare

Presume to looke on her, which smocke gamesters offer

Sooner then shee demandes it.

*Metellus.* Some freshe courtezan

Upon mine honor.

*Sempronius.* You are i' the right my lord.

*Metellus.* And there lies your intelligence.

*Sempronius.* True my good lord  
 'Tis a discoverie will not shame a captaine  
 When hee lies in garrison. Since I was a trader  
 In such commodities, I never saw  
 Her equall, I was ravish'd with the object  
 And woulde you visit her I beleeve you woulde write  
 Your selfe of my opinion.

*Metellus.* Fye upon thee  
 I am olde.

*Sempronius.* And therefore have the greater use  
 Of such a cordiall. All Medeas drugges  
 And her charmes to boote that made old Æson younge  
 Were nothinge to her touch. Your viper wine  
 So much in practise with gray bearded gallants  
 But vappa to the nectar of her lippe.  
 Shee hath donne miracles since shee came. A usurer  
 Full of the gowte, and more diseases then  
 His crowches coulde support, us'd her rare phisicque  
 But one short night, and risinge in the morninge  
 Hee dancde a lawolta.

*Metellus.* Prethee leave thy foolinge  
 And talke of somethinge els.

*Sempronius.* The whole world yeeldes not  
 Apter discourse. Shee hath all the qualities  
 Conducinge to the sport ; singes like a syren ;  
 Dances, as the grosse element of earth  
 Had noe part in her ; her discourse, soe full  
 Of eloquence and prevailinge, there is nothinge  
 Shee askes to bee deni'd her. Had shee desir'd  
 My captaine's place I had cashier'd my selfe

*Gascoine and  
 Hubert below:  
 ready to open  
 the trap door  
 for Mr. Taylor.*

And shoulde shee begge your procunsulship, yf you  
 heard her, [Enter FLAMINIUS.  
 'Twere her's, upon my life.

*Metellus.* Shee shoulde bee damnde first  
 And her whole tribe. My lord Flaminius welcome  
 I have longe bene full of expectation  
 Of your greate designe, and hope a faire successe  
 Hath crown'd your travaile, in your bringeing in  
 This dangerous impostor

*Flaminius.* At the length  
 I have hym, and his complices.

*Metellus.* I'le not, now  
 Inquire how you atchiev'd hym, but woulde know  
 Since 'tis refer'd to you what punnishment  
 Shall fall upon hym.

*Flaminius.* Yf you please in private  
 I will acquaint you.

*Metellus.* Captaine let mee intreate you  
 To meditate on your woman in the next roome  
 Wee may have employment for you.

*Sempronius.* I had rather  
 Shee woulde commande my service.

*Metellus.* Pray you sit.

*Flaminius.* Now my good lord I aske your grave  
 What course to take. [advice,

*Metellus.* That in my judgement needs not  
 Longe consultation. Hee is a traytor  
 And his processe fram'd must as a traytor suffer  
 A death due to his treason.

*Flaminius.* There's much more

To bee consider'd. . There beeing a beleefe  
 Dispersde almost through Asia that hee is  
 The trewe Antiochus, and wee must decline  
 The certaine scandall it will drawe upon  
 The Roman governement, yf hee dye the man  
 Hee is by the most receav'd to bee, and therefore  
 'Till that opinion bee remov'd, wee must  
 Use some quaint practise that may worke upon  
 His hopes or feares to drawe a free confession  
 That hee was subornde to take on hym the name  
 Hee still maintaines.

*Antiochus  
 ready: under  
 the stage.*

*Metellus.* That torture will wrest from hym  
 I know noe readier way.

*Flaminius.* Yf you had seene  
 His carriage in Carthage and Bithinia,  
 You woulde not thincke soe. Since I had hym in  
 My power I have us'd all possible meanes that might  
 Force hym into despaire and soe to doe  
 A violence on hym selfe. Hee hath not tasted  
 Theis three dayes any sustenance, and still  
 Continewes fastinge.

*Metellus.* Keepe hym to that dyet  
 Some few howers more.

*Flaminius.* I am of opinion rather  
 Some competence offer'd hym, and a place of rest  
 Where hee might spend the remnant of his dayes  
 In pleasure and securitie, might do more  
 Then feare of death or torture.

*Metellus.* It may bee  
 There are such natures, and now I thincke upon 't,

I can helpe you to a happie instrument  
To motion it. Your eare.

*Flaminius* 'Tis wondrous well

And it may prove fortunate.

*Metellus.* 'Tis but a triall

However I will sende for her.

*Flaminius.* Pray you doe  
Shee shall have my directions.

*Metellus.* What botches  
Are made in the shoppe of policie.

*Flaminius.* Soe they cover  
The nakednesse wee must conceale, it skills not. [*Exeunt.*]

ACTUS QUARTI. SCÆNA SECUNDA.

*Ent. JAYLOR ; (WM. PENN,) with poinard and halter.*

*Jaylor.* Why should I feele compunction for that  
Which yeeldes mee profit ha ! a prisoner's teares  
Shoulde sooner pierce flint or Ægyptian marble,  
Then move us to compassion. Yet I knowe not  
The sufferinges of this miserable man  
Worke strangelye on mee. Some say hee is a kinge  
It may bee soe, but yf they holde out thus  
I am sure hee is like to dye a begger's death,  
And starve for hunger. I am by a servant  
Of the lord Flaminius strictly commanded  
Before I have raysde hym out of the dongeon  
To lay theis instruments in his viewe. To what end  
I am not to enquire but I am certaine,  
After his longe fast they are viands that  
Will hardlye beedigested. Doe you heare sir ?

*Anti.* (*below*) Yf thou art my death'sman welcome.

*Jaylor.* I soe pittie you

That I wishe I had commission as you rise

To free you from all future miserie

To knocke your braines out.

*Antiochus.* Would thou hadst

*Jaylor.* You have

The libertie to ayre your selfe, and that

Is all I can affoord you. Fast, and bee merrie,

I am els where call'd on. [*Exit JAYLOB.*]

*Antiochus.* Death as far as faintnesse

Will gieve mee leave to chide thee I am angrie

Thou comest not at mee. Noe attendance? famine

Thy meagre harbinger flatters mee with hope

Of thy soe wish'd arrivall, yet thy comminge

Is still defer'd. Why? is it in thy scorne

To take a lodginge heere! I am a kinge

And thowh I knowe the reverence that waytes

Upon the potent scepter, nor the gardes

Of faithfull subjects; neither threates, nor prayers

Of freinds, or kinred, nor yet walls of brasse,

Or fire, shoulde their prowde height knocke at the moone

Can stop thy passage, when thou art resolv'd

To force thy entrance, yet a kinge in reason

By the will of fate, sever'd from common men

Shoulde have the priveledge, and prerogative

When hee is willinge to disrobe hym selfe

Of this cobweb garment life, to have thee readie

To doe thy fatall office. What have wee heere?

*Ent.* METELLUS, FLAMINIUS, and SEMPRONIUS

(*above*).

A poinard, and a halter. From the objects  
 I am easilie instructed to what end,  
 They were prepar'd. Either will serve the turne  
 To ease the burthen of a wretched life  
 Or thus, or thus in death. I must commend  
 The Roman courtesie. How, am I gronne  
 Soe cheape, and vile in their opinion that  
 I am denide an executioner?  
 Will not the losse of my life quit the cost?  
 O rare frugalitie! Will they force mee to  
 Bee mine owne hangman. Everie slave that's guiltie  
 Of crimes not to bee namde receaves such favor  
 By the judges doome, and is my innocence  
 The oppresde innocence of a star cros'de kinge  
 Helde more contemptible. My better angell  
 Though wantinge power to alter fate discovers  
 Their hellishe purposes. Yes, yes, 'tis soe.  
 My bodies death will not suffice, they aimde at  
 My soules perdition, and shall I to shun  
 A fewe howers more of miserie betray her?  
 Noe shee is free still, and shall soe returne  
 From whence it came, and in her pureness triumph  
 Their tyrannie chainde, and fetterd.

*Fluminus.* O the divell!

Thou art weake. This will not doe.

*Metellus.* Marke how hee'le stand  
 The second charge.

*Enter JAYLOR (with browne bread and a wooden dishe  
 of water).*

*Sempronius.* The honor is reserv'd  
 For the prettie temptinge friende I brought my life on't.

ry:  
 son: &  
 ready for  
 Song at ye  
 Arras.



*Jaylor.* Heere sir take this thowgh course it will kill  
hunger

It is your daylie pittance yet when you please  
Your commons may bee mended.

*Antiochus.* Showe mee the way

*Jaylor.* Confesse your selfe to bee a cousinngge knave  
The matter's feasible. But yf you will bee  
Still kinge of the crickets feede on this, and live ;  
You shall not say wee starv'd you. [*Exit JAYLOR.*]

*Antiochus.* Stay I beseech thee.

And take thy cruell pittie backe againe  
To hym that sent it. This is a tyrannie  
That doth transcende all presidents ! my soule  
But even now this lumpe of clay her prison  
Of it selfe in the want of nourishment openinge,  
Had shooke of her sicke fethers, and prepar'd  
Her selfe to make a noble flight, as set  
At libertie, and now this reparation  
Againe immures. You for whose curious palats  
The elements are ransackde looke upon  
This bill of fare, by my penurious steward  
Necessitie, serv'd to a famishde kinge.  
And warnde by my example, when your tables  
Cracke not with the waight, of deere, and far fetch'd  
dainties

Dispute not with heavn's bounties. What shall I doe ?  
Yf I refuse to touch, and taste these course,  
And homelye cakes, I hasten my owne fate,  
And soe with willingenes embrace a sinne  
I hitherto have fled from. Noe I'le eate,  
And yf at this poore rate life can continewe

I will not throwe it of.

*Flaminius.* I pine with envie  
To see his constancie.

*Metellus.* Bid your propertie enter.

[*The lute strikes, and then the songe.*

And use her subtlest magicque.

*Sempronius.* I have alreadie  
Acquainted her with her cue. The musique ushers  
Her personall appearance.

*A song.*

*Antiochus.* From what hande,  
And voice doe I receave this charitie,  
It is unusuall at such a feast. [*Enter COURTEZAN.*  
But I miscall it. 'Tis some newe founde engin.  
Mounted to batter mee. Ha.

*Courtezan.* Yf I were not  
More harsh, and rugged in my disposition  
Then thy tormentors, theis eies had outstripp'd  
My tongue, and with a shower of teares had tolde you,  
Compassion brings mee hither.

*Antiochus.* That I coule  
Beleeve soe much (as by my miseries  
And oth I dare not breake) I gladlye would.  
Pittie mee thinckes I knowe not how appears  
Soe lonely in you.

*Courtezan.* It beeing spent upon  
A subject in each circumstance deserving  
An universall sorrowe, though 'tis simple  
It cannot bee deform'd. May I presume  
To kisse your royall hande, for sure you are not

Lesse then a kinge.

*Antiochus.* Have I one witness livinge  
Dares only thincke soe much ?

*Courtezan.* I doe beleefe it  
And will dye in that beleefe, and nothinge more  
Confirme it then your pacyence, not to bee  
Founde in a meaner man. Not all the trimme  
Of the majestie you were borne to, though set of  
With pompe, and glorious lustre, showde you in  
Such full perfection, as at this instant  
Shines rounde about you, in your constant bearinge  
Your adverse fortune, a degree beyonde  
All magnænimitie that ever was  
Canonise by mankinde.

*Antiochus.* Astonishment  
And wonder seases on mee. Pray you what are you ?

*Courtezan.* Without your pittie neerer to the grave  
Then the malice of prevaylinge enemies  
Can hurrie you.

*Antiochus.* My pittie ! I will part with  
Soe much from what I have ingros'd to mourne  
Mine owne afflictions, as I freelye grant it.  
Will you have mee weepe before I know the cause  
In which I may serve you.

*Courtezan.* You alreadie have  
Spent to much of that stocke. Pray you first heare mee  
And wronge not my simplicitie with doubts,  
Of that I shall deliver. I am a virgin.

*Sempronius.* Yf I had not toyde with her my selfe  
I shoulde now beleefe her.

*Courtezan.* And though not of the egles brood,  
descended

From a noble famelie.

*Sempronius.* Her mother solde her  
To a Corinthian lecher, at thirteene  
As 'tis reported.

*Metellus.* Bee silent I commande you.

*Antiochus.* To bee a virgin, and soe well deriv'd,  
In my opinion faire one are not thinges  
To bee lamented.

*Courtezan.* Yf I had not falne  
From my clere height of chastetie I confesse it  
In my to forwarde wishes [and] that is  
A sinne I am guiltie of. I am in love sir  
Impotentlye mad in love, and my desires  
Not to bee stopp'd in their careere.

*Antiochus.* With whom  
Are you soe taken?

*Courtezan.* With your owne deere selfe sir.  
Beholde mee not with such a face of wonder  
It is to sad a truth, the storie of  
Your most deplorable fortune at the first warmde mee  
With more then modest heates, but since I saw you  
I am all fire, and shall turne cyndars, yf  
You showe not mercie to mee.

*Antiochus.* Foolishe creature  
Yf I coulde suppose this trew, and met your wishes  
With equall ardor, as I am, what shadowe  
Of seeminge hope is left you to arrive at  
The port you longe for.

*Courtezan.* If you will bee good  
 Unto your selfe the voiage is accomplishde.  
 It is but puttinge of a poysond shirt  
 Which in the wearinge eates into your flesh,  
 And must against your will bee soone forc'd from you :  
 The malice of your enemies tendringe to you  
 More trew securitie and safetie then  
 The violence of your freindes, and servants wishes  
 Coulede heape upon you.

*Antiochus.* 'Tis impossible.  
 Cleere this darke misterie for yet to mee  
 You speake in riddles.

*Courtezan.* I will make it easie  
 To your understandinge. And thus sweeten it  
 In the deliverie. 'Tis but to disclaime  
 With the continuall cares that waite upon it  
 The title of a kinge.

*Offers to  
 kiss him.*

*Antiochus.* Divell. Flaminius,  
 I finde you here.

[*aside.*

*Courtezan.* Why doe you turne away ?  
 The counsaile that I offer, yf you please  
 To entertaine it, as longe wish'd companions  
 In her right hand bringes libertie, and a calme  
 After soe many stormes. And you noe sooner  
 Shall to the worlde professe you were subornde  
 To this imposture (though I still beleeve  
 It is a truth) but with a free remission  
 For the offence, I as your better Genius,  
 Will lead you from this place of horror, to  
 A paradise of delight, to which compar'd

Thessalian Tempe, or that garden where  
 Venus, with her reviv'd Adonis spende  
 Their pleasant howers, and make from their embraces  
 A perpetuitie of happinis  
 Deserve not to bee nam'd. There in an arbor  
 Of it selfe supported ore a bubblinge springe  
 With purple hiacinths, and roses cover'd  
 Wee will enjoy the sweetes of life, nor shall  
 Arithmeticque somme up the varieties of  
 Our amorous dalliance. Our viandes such  
 As not alone shall nourishe appetite  
 But strengthen our performance. And when call'd for  
 The quiristers of the ayre shall gieve us musicque ;  
 And when wee slumber, in a pleasant dreame  
 You shall beholde the mountaines of vexations  
 Which you have heapd upon the Roman tyrannds  
 In your free resignation of your kingdome,  
 And smile at their afflictions.

*Antiochus.* Hence you syren

*Courtezan.* Are you displeas'd?

*Antiochus.* Were all your flatteries

Aimde at this marke? will not my vertuous anger  
 Assisted by contempt and scorne, yeelde strength  
 To spurne thee from mee? But thow art some whore,  
 Some common whore, and yf thou hast a soule  
 (As in such creatures it is more then doubted)  
 It hath its beeinge in thy wanton vaines  
 And will with thy expense of blood become  
 Like that of sensuall beastes.

*Metellus.* This will not doe.

*Antiochus.* How did my enemies loose themselves  
to thincke

A painted prostitute with her charmes coulde conquer  
What malice at the height coulde not subdue.  
Is all their stocke of malice soe consumde  
As out of penurie they are forcde to use  
A whore for their last agent.

*Courtezan.* Yf thou wer'et  
Ten times a kinge thou liest. I am a ladie  
A gamsome ladie of the last edition  
And though I phisicque noblemen noe whore.

*Metellus.* Hee hath touchd her free hold.

*Sempronius.* Now let her alone  
And shee will worrye hym.

*Courtezan.* Have I liv'd to have  
My courtesies refusde? that I had leave  
To plucke thy eies out.  
Are you soe coy? thou art a man of snowe  
And thy father got thee in the wane of the moone.  
But scorne mee not. 'Tis trew I was set on  
By the higher powers but now for all the wealth  
In Asia thou shalt not have the favour  
Though prostrate on the earth, thou wouldst implore it  
To kisse my shooestringe.

*Enter JAYLOR, and others. (Rowl.)*

*Flaminius.* Wee loose time my lord.

*Courtezan.* Foh how hee stinckes. I will not weare  
a ragge more  
That hee hath breath'd on. [Exit.

*Metellus.* Without more adoe  
Let hym have his sentence.

*Flaminius.* Dragge hym hence.

*Antiochus.* Are you there?

Nay then.

*Flaminius.* I will not heare hym speake. My anger  
Is lost why linger you?

*Antiochus.* Death ends all however. [Exit.

ACTUS QUARTI. SCÆNA TERTIA.

*Officers leadinge in* BERECINTHIUS, *and the first*

*MARCHANT, with halter.*

(Enter BERECINTHIUS, and *J. Hony, R. Baxt. and Gard*).

*Berecinthius.* What a skelliton they have made of  
mee. Starve mee first

And hange mee after. Is there noe conscience extant  
To a man of my order. They have degraded mee,  
Tane away my lyons, and to make mee rore like 'em  
They have parde the fleshe of from my fingers ends  
And then laugh'd at mee. I have bene kep'd in  
darkenesse

Theis five longe dayes. Noe visitants but divells  
Or men in shapes more horrid comminge at mee.  
A chafinge dishe of coles, and a butcher's knife  
I founde set by mee. And, inquiringe why?  
I was tolde, that I had fleshe enough of mine owne  
And yf that I were hungrie I might freelye  
Eate mine owne carbonades, and bee croniclede  
For a cannibal never read of.

*Officer.* Will you walke sir.



*Berecinthius.* I shall come to soone though I creepe  
to such a breakefast.

I ever use to take, my portion sittinge  
Hangeinge in the ayre 'tis not phisicle.

*Officer.* Time flies away sir

*Berecinthius.* Whie let hym flie sir. Or if you please  
to stay hym

And binde up the bolde knaves winges, make use of  
my collar

There is substance in it I can assure your worship.  
And I thancke your wisdom that you make distinction  
Betweene mee, and this starvelinge. Hee goes to it  
Like a grayhounde for killinge of sheepe in a two-  
penny slippe.

But heeres a cable will waigh up an anchor.  
And yet yf I may have faire play ere I dye  
Ten to one I shall make it cracke.

*Officer.* What woulde you have sir.

*Berecinthius.* My ballace about mee I shall nere  
sayle well els,

To the other worlde. My barke you see wants stowage  
But gieve mee halfe a dozen of hens, and a loyne of  
veale

To keepe it steddie, and you may spare the trouble  
Of pullinge mee by the leggs, or settinge the knot  
Under mine eare. This drumme well brac'd, defies  
Such foolish courtesies.

1 *Marchant.* This mirth good flamen  
Is out of season. Let us thincke of Elizium  
If wee dye honest men, or what wee there

Shall suffer from the furies.

*Berecinthus.* Thou art a foole  
 To thincke there are or gods, or goddesses,  
 For the later yf that shee, had any power  
 Mine beeing the mother of 'em woulde have help'd mee  
 They are thinges wee make our selves. Or grant there  
 shoulde bee

A hell, or an Elizium, singe I cannot  
 To Orpheus harpe in the one, nor dance in the other.  
 But yf there bee a Cerberus yf I serve not  
 To make three soppes for his three heades that may serve,  
 For somthinge more then an ordinarie breakefast  
 The cur is divelische hungrie. Woulde I had  
 Ran away with your fellowe marchants, I had then  
 Provided for my fame. Yet as I am  
 I have one request to make, and that my freindes  
 Concernes my bodie which I pray you grant  
 And then I shall dye in peace.

*Officer.* What is it?

*Berecinthus.* Marrye  
 That you woulde bee suitors to the proconsul for mee  
 That noe covetous Roman after I am dead  
 May begge to have my skinne flayde of, and stuffe it  
 With strawe like an aligator, and then showe it  
 In faires, and markets for a monster, though  
 I knowe the sight will draw more fooles to gape on't  
 Then a camell or an elephant, afore hande  
 I tell you, yf you doe my ghost shall haunt you.

*Officer.* You shall have buriall feare not.

*Berecinthus.* And roome enough

To tumble in I pray you though I take up  
 More grave then Alexander. I have ill lucke  
 Yf I stincke not as much as hee, and yeelde the wormes  
 As large a supper.

*First Marchant.* Are you not mad to talke thus?

*Berecinthius.* I came crijnge into the worlde, and  
 am resolvde

To goe out merrilie, therefore despatch mee. [*Exeunt.*]

ACTUS QUARTI. SCENA QUARTA.

*Enter METELLUS and FLAMINIUS.*

*Metellus.* There was never such constancie.

*Flaminius.* You gieve it

To faire a name, 'tis foolishe obstinancie  
 For which hee shall without my pittie suffer.  
 What wee doe for the service of the republicque  
 And propagation of Rome's glorious empire  
 Needes noe defence and wee shall wronge our judgements  
 To feele compunction for it. Have you given ower  
 Accordinge to the sentence, that the impostor  
 Ridinge upon an asse, his face turn'd to  
 The hinder part, may in derision bee  
 Brought through Calipolis.

*Metellus.* Yes. And a paper  
 Upon his head, in which with capitall letters

[*Enter SEMPRONIUS.*]

His faults inscribde, and by three trompeters  
 Proclamde before hym, and that donne to have hym  
 Committed to the gallies. Here comes Sempronius  
 To whom I gave the charge.

*Sempronius.* I have perform'd it  
In every circumstance.

*Flaminius.* How doe the people  
Receive it ?

*Sempronius.* As an acte of crueltie  
And not of justice. It drewe teares from all  
The sad spectators. His demeanor was  
In the whole progresse, worth the observation  
But one thinge most remarkeable.

*Metellus.* What was that ?

*Sempronius.* When the cittie clarke with a lowde  
voice read the cawse  
For which hee was condemnde in takinge on hym  
The name of a kinge, with a setled countenance  
The miserable man replied I am soe  
But when hee touch'd his beeinge a cheatinge Jewe  
His pacyence mov'd with a face full of anger  
Hee boldlye sayde 'tis false. I never saw  
Such magnanimitie.

*Flaminius.* Frontlesse impudence rather.

*Sempronius.* Or any thinge els you please.

*Flaminius.* Have you forc'd on hym  
The habit of a slave ?

*Sempronius.* Yes, and in that  
Pardon my weakenesse, still there does appeare  
A kinde of majestie in hym.

*Flaminius.* You looke on it  
With the eies of foolishe pittie that deceaves you.

*Sempronius.* This way hee comes, and, I beleeve  
when you see hym

You'll bee of my opinion.

(*Within.*) *Officer.* Make way there.

*Enter OFFICERS, leadinge in ANTIQCHUS, his head shavde in the habit of a Slave.*

*Antiochus.* Fate! 'tis thy will it shoulde bee thus,  
and I

With pacyence obey it. Was there ever  
In all precedent mappes of miserie  
Callamitie soe drawne out to the life  
As shee appeeres in mee? In all the changes  
Of fortune such a metamorphosis  
Antiquitie cannot showe us. Men may read there  
Of kinges depos'd, and some in triumph lead  
By the prowde insultinge Roman. Yet they were  
Acknowledgde such, and died soe. My sad fate  
Is of a worse condition, and Rome  
To mee more barbarous then ere yet to any  
Brought in subjection. Is it not sufficient  
That the lockes of this oure royall head, are shav'd of,  
My glorious robes chang'd to this slavishe habit  
This hande that grasp'd a scepter manacle  
Or that I have bene as a spectacle  
Expos'de to publicque frowne, yf to make perfit  
The cruell reckoninge I am not compelde .  
To live beyonde this, and with stripes bee forc'd  
To stretch my shruncke up sinnewes at an ore  
In the company of theeves, and murtherers,  
My innocence, and their guilt noe way distinguish'd,  
But equall in our suffringes.

*Metellus.* You may yet  
Redeeme all, and bee happie.

*Flaminius.* But persistinge  
In this imposture thincke but what it is  
To live in hell on earth, and rest assur'd  
It is your fatall portion.

*Antiochus.* Doe what you please.  
I am in your power but still Antiochus  
Kinge of the lower Asia, noe impostor  
That fower, and twenty yeares since lost a battaile  
And challenge now mine owne which tyrannous Rome  
With violence keeps from mee.

*Flaminius.* Stoppe his mouth.

*Antiochus.* This is the very truth, and yf I live  
Thrice Nestor's years in torture, I will speake  
Noe other language.

*Metellus.* I begin to melt.

*Flaminius.* To the galley with hym.

*Antiochus.* Every place shall bee  
A temple to my pænitence in mee.

[*Exeunt.*

## ACTUS QUINTI. [ACT V.] SCÆNA PRIMA.

*Ent.* MARCELLUS, *with a letter, (proconsul of Sicilie)*  
*2 and 3 Marchant: Wm. Pen, Curt, and Attendants:*  
*Rowland, Mr. Balls, Nick.*

*Marcellus.* Upon your recantation this Gallerien  
 Was not Antiochus you had your pardons  
 Signde by the senate?

*2 Marchant.* Yes my lorde

*Marcellus.* Troth tell mee

And freele, (I am noe informer) did you  
 Beleeve, and knowe hym such, or rays'd that rumor  
 For private endes of your owne.

*3 Marchant.* May it please your excellence  
 To understand, the feare of death wrought on us  
 In a kinde to turne Apostatas: besides  
 Havinge prov'd our testimonies coulde not helpe hym  
 Wee studied our safeties.

*All the swords  
 ready.*

*2 Marchant.* A desire to  
 Of the recoverie of our owne kep'd from us  
 With stronge hand by his violent persecutor  
 Titus Flaminius, when hee was at Carthage  
 Urg'd us to seeke redresse, nor was it fit  
 Wee shoulde oppose greate Rome.

*Marcellus.* In worldlye wisdome  
 You are excusable. But—

*3 Marchant.* Wee beseech your honor  
 Presse us noe further.

*Marcellus.* I doe not purpose it  
Doe you knowe what this containes? [*A letter.*]

2 *Marchant.* Noe, my good lord.

3 *Marchant.* Perhaps [w]ee b[ ]nt for our [par]tes  
As 'tis sayde of Bellerophon, yet wee durst not  
Presume to open it.

*Marcellus.* 'Twas manners in you  
But I'le discharge you of that feare. There is  
Noe hurt intended to you.

3 *Marchant.* Wee thancke your lordship.

*Marcellus.* How is the service of Flaminius spoke of  
In Rome ?

2 *Marchant.* With admiration, and many  
Divine great honors to hym.

*Marcellus.* The people's voice  
Is not oraculous ever. Are you sure  
The galley in which your suppos'd kinge is chainde,  
Was bounde for Siracusi ?

3 *Marchant.* Shee is now  
In the port my lord.

*Marcellus.* Titus Flaminius in her ?

3 *Marchant.* Upon my certaine knowledge.

*Marcellus.* Keepe your selves  
Conceal'd till you are calde for. When least hop'd for,  
You shall have justice.

2 *Marchant.* Your honor's vassalls ever.

[*Exeunt MARCHANTS.*]

*Marcellus.* Here. Here it is apparent that the post  
Wrot truth though noe prooffe els coulde bee alleag'd  
To make it good that though the heavens lay open



To humane wishes, and the fates were bounde  
 To signe what wee desire, such clowdes of error  
 Involve our reason, wee still begge a curse  
 And not a blessinge. How many borne unto  
 Ample possessions, and like pettie kinges  
 Disposinge of their vassals, sated with  
 The peace, and quiet of a cuntrie life,  
 Carried headlonge with ambition contend  
 To weare the golden fetters of imployment.  
 Presuminge there's noe happinesse but in  
 The service of the state. But when they have tried  
 By a sad experience the burthen of 'em,  
 When 'tis not in their power at any rate  
 They woulde redeeme their calme securitie  
 Morgag'd in wantonnesse. Alas what are wee  
 That governe provinces but prayes expos'd  
 To everie subtle spie, and when wee have  
 Like sponges, suckde in welth, wee are squeez'd out  
 By the rough hande of the lawe, and faylinge in

[*Enter CORNELIA and a Moore woman waiting.*

Our sillable of our commission, with  
 The losse of what wee got with toyle, wee drawe  
 What was our owne in quæstion. You come timelye  
 To turne my tir'd thowghts from a sad discourse  
 That I had with my selfe.

*Cornelia.* I rather feare sir  
 I bringe an argument alonge with mee  
 That will increase, not lessen such conceptions  
 As I founde with you.

*Marcellus.* Why sweete? what's the matter?

*Cornelia.* When I but name Antiochus. Though I  
spare

To make a briefe relation how hee died,  
Or what hee is yf hee now live, a sigh,  
And seconded with a teare I know must fall  
As a due tribute to hym.

*Marcellus.* Which I pay  
Without compulsion ; but why doe you  
Lance this old sore ?

*Cornelia.* Th' occasion commandes it  
And now I woulde forget it I am forede  
In thanckfullnesse to call to memorie  
The favours for which wee must ever owe hym.  
You had the honor in his court at Sardis  
To bee stilde his freinde an honor Rome, and Carthage  
Were rivalls for, and did deserve the envie  
Of his prime mignons, and favorites  
His naturall subjectes planted in his favour,  
Or rooted up, as your dislike or prayse  
Reported 'em ; the good kinge holdinge what  
You spake to bee oraculous, and not  
To bee disputed. His magnificent guiftes  
Confirm'd his trewe affection, which you were  
More wearie to receave then hee to gieve,  
Yet still hee studied newe ones.

*Marcellus.* Pray you noe more.

*Cornelia.* O 'tis a theme sir I coulde ever dwell  
on.

But since it does offende you, I will speake  
Of what concernes my selfe. Hee did not blushe

In the height of his fœlicitie, to confesse  
 Fabritius, my lord, and father for  
 His much lov'd kinsman, and as such observ'd hym.  
 You may please to remember to, when at  
 A publicque sacrifice made to the gods  
 After a longe infection, in which  
 The Asian kinges, and queenes were his assistants  
 With what respecte, and grace hee did receive mee ;  
 And at a sollemne tiltinge, when hee had  
 Put on the richest armor of the worlde,  
 Smilinge hee sayde. His wordes are still, and shall bee  
 Writ in the tablet of my heart. Faire cousin  
 Soe hee began, and then you thought mee faire to,  
 Since I am turn'd souldier, 'twere a solecisme  
 In the language of the war to have noe mistrisse,  
 And therefore as a prosperous omen to  
 My undertakings, I desire to fight  
 (Soe you with willingenesse gieve suffrage to it)  
 Under your gracious colours ; and then looseninge  
 A scarfe tied to mine arme, hee did intreate mee  
 To fasten it on his. O with what joy  
 I did obey hym, rap'd beyonde myselfe  
 In my imagination, to have  
 Soe greate a kinge my servant.

*Marcellus.* You had to  
 Some private conference.

*Cornelia.* And you gave way to it  
 Withoute a signe of jealousie, and dispense with  
 The Roman gravitie.

*Marcellus.* Woulde I coulde againe

Grant you like oppor[unitie . . . . but . . . ]  
Is this remembred now ?

*Cornelia.* It does prepare  
A suite I have which you must not denie mee  
To see the man, whoe as it is reported  
In the exterior parts nature hath drawne  
As his perfit coppie. There must bee somethinge in  
hym

Remarkeable in his resemblance only  
Of kinge Antiochus' features.

*Enter FLAMINIUS and R. BAXT.*

*Marcellus.* 'Twas my purpose  
And soe much my Cornelia, Flaminius  
Shall not denie us.

*Flaminius.* As my dutie bindes mee  
My stay here beeinge but short, I come unsent for  
To kisse your lordship's hands.

*Marcellus.* I answer you  
In your owne language sir. And yet your stay here  
May bee longer then you thincke.

*Flaminius.* Most honor'd madam,  
I cannot stoope to lowe in tendringe of  
My humblest service.

*Cornelia.* You disgrace your courtship  
In overactinge it my lord. I looke not  
For such observance.

*Flaminius.* I am most unhappie  
Yf that your excellence make any scruple  
Of doubt you may commande mee.

*Cornelia.* This assurance

Gieves mee encouragement to intreate a favour  
 In which my lord beeing a suitor with [me ?]  
 I hope shall finde a grant.

*Flaminius.* Though all that's mine  
 Bee comprehended in't.

*Marcellus.* Your promise sir  
 Shall not soe far ingage you. In respect  
 Of some familiar passages betwene  
 Kinge Antiochus when hee liv'd, and us,  
 And though it needes it not, for farther prooffe  
 That this is an impostor, wee desire  
 Some conference with hym.

*Flaminius.* For your satisfaction  
 I will dispense a little with the strictnes  
 Of my commission. Sirrha will the captaine  
 To bringe hym to the proconsull.

*Cornelia.* His chaines tooke of  
 That I intreate to. Since I woulde not looke on  
 The image of a kinge, I see much honor'd  
 Bounde like a slave.

*Flaminius.* See this greate ladies will  
 Bee punctuallie obeyde. [Exit DEMETRIUS.]

*Marcellus.* Your wisdome sir  
 Hath donne the state a memorable service,  
 In stranglinge in the birth this dreadfull monster  
 And though with some your cruell usage of hym  
 (For soe they call your fit severitie)  
 May finde a harshe interpretation, wise men  
 In judgement must applaude it.

*Flaminius.* Such as are

Selected instruments for deepe designes  
 As things unworthie of 'em, must not feele  
 Or fa[your]s, or affections. Though I knowe  
 The ocean of your apprehensions needes not  
 The rivolet of my poore cautions, yet,  
 Bolde from my longe experience I presume  
 (As a symbole of my zeale, and service to you)  
 To leave this counsayle. When you are my lord  
 Grac'd or distasted by the state, remember  
 Your faculties are the state's, and not your owne.  
 And therefore have a care the emptie soundes  
 Of freind, or enemie sway you not beyonde  
 The limits are assignde you. Wee with ease  
 Swimme downe the streame, but to oppose the torrent  
 Is dangerous, and to goe more or lesse  
 Then wee are warranted, fatall.

*Marcellus.* With my thanckes  
 For your soe grave advice, I'le put in practise  
 On all occasions what you deliver  
 And studie 'em as aphorismes. In the meane time  
 Pray you accept such entertainment as  
 Syracusa can present you. When the impostor  
 Arrives, let us have notice. Pray you walke sir.

[*Exeunt.*]

ACTUS QUINTI, SCÆNA ULTIMA.

*Enter* ANTIOCHUS, CAPTAINE (*Wm. Patt*), and  
 SOLDIERS.

*Captaine.* Waite at the pallace gate, there is noe  
 feare now

Of his escape. I'll bee my selfe his guardian  
 'Till you heare further from mee.

*Antiochus.* What new engine  
 Hath crueltie founde out to rayse against  
 This poore demolish'd rampire? it is leveld  
 With the earth alreadie. Will they triumph in  
 The ruines they have made? or is there yet  
 One masterpeece of tyrannie in store  
 Beyond that I have suffer'd? yf there bee  
 A viall of affliction not pourde out yet  
 Upon this sinfull head I am prepar'd,  
 And will looke on the clowde before it breake  
 Without astonishment. Scorne mee not captaine  
 As a vaine bragart, I will make this good,  
 And I have strengthe to doe it. I am arm'd  
 With such varieties of defensive weapons,  
 Lent to mee from my passive fortitude,  
 That there's noe torment of a shape soe horrid  
 Can shake my constancie. Where lyes the scaene now?  
 Though the hangeings of the stage were congeal'd gore  
 The chorus flintye executioners  
 And the spectators, yf it coulde bee, more  
 Inhumane then Flaminius, the cue gieven  
 The principall actor's readie.

*Captaine.* Yf I durst  
 I coulde shewe my compassion.

*Antiochus.* Take heede captaine.  
 Pittie in Roman officers is a crime  
 To bee punnishde more then murther in colde blood.  
 Beare up to tell mee where I am I take it

Is noe offence.

*Captaine.* You are in Syracusa

In the court of the proconsul.

*Antiochus.* Whoe? Marcellus.

*Captaine.* That noble Roman. By hym you are  
se[nt for]

But to what ende I am ignorant.

*Antiochus.* Ha. Hee was

My creature! and in my prosperitie prowde  
To holde dependance of mee, though I grac'd hym  
With the title of a freinde, and his faire ladye  
In courtship stilde my mistrisse. Can they bee

*Enter* MARCELLUS, FLAMINIUS, CORNELIA, MOORE

WOMAN, and SERVANTS.

[*R. Baxt: Rowl: and others* ]

Infected with such barbarisme, as to make mee  
A spectacle for their sport?

*Captaine.* They are heere, and soone  
They will resolve you.

*Marcellus.* Bee reserv'd and let not  
The neere resemblance of his shape transport you  
Beyonde your selfe. Though I confesse the object  
Does much amaze mee.

*Cornelia.* You impose my lord  
What I want power to beare.

*Marcellus.* Let my example  
Though your fierce passions make war against it  
Strengthen your reason.

*Antiochus.* Have you taken yet  
A full viewe of mee? In what part doe I



Appaere a monster ?

*Cornelia.* His owne voice !

*Marcellus.* Forbear.

*Antiochus.* Though I were an impostor as this fellowe  
Labours you to beleeve, you breake the lawes  
Of faire humanitie in addinge to  
Affliction at the height, and I must tell you  
The reverence you shoulde pay unto the shape  
Of Kinge Antiochus may challenge pittie  
As a due debt, not scorne. Wise men preserve  
Dumbe pictures of their friendes, and looke upon 'em  
With feelinge, and affection, yet not holde it  
A foolishe superstition. But there is  
In thanckefullnesse a greater tye on you  
To showe compassion.

*Marcellus.* Were it possible

Thow couldst bee Kinge Antiochus.

*Antiochus.* What then ?

*Marcellus.* I shoulde both say and doe

*Antiochus.* Nothinge for mee.

(As far as my persuasion coulde prevent it)  
Not suitinge with the qualitie, and condition  
Of one that owes his loyaltie, to Rome.  
And since it is by the inscrutable will  
Of fate determind that the royalties  
Of Asia must bee confer'd upon her  
For what offence I knowe not, 'tis in vaine  
For men to oppose it. You expresse my lord  
A kinde of sorrow for mee, in which madam  
You seeme to bee a sharer. That you may

Have some prooffe to defende it, for your mirth sake  
 I'll play the jugler, or more subtile gipsey  
 And to your admiration reveale  
 Strange misteries to you, which as you are Romans  
 You must receive for cunninge trickes, but gieve  
 Noe farther credit to 'em.

*Flaminius.* At your perill  
 You ma[y g]ieve hym hearinge. But to have faith  
 in hym  
 Neighbo[urs to] treason. Such an impudent slave  
 Was never reade of.

*Marcellus.* I dare stande his charmes  
 With open eares. Speake on.

*Antiochus.* Yf soe have at you.  
 Can you call to your memorie when you were  
 At Sardis with Antiochus, before  
 His Græcian expedition, what hee  
 With his owne handes, presented you as a favour  
 Noe third man by to witsnesse it?

*Marcellus.* Gieve mee leave  
 To recollecte my selfe. Yes—sure 'twas soe  
 Hee gave mee a faire sword.

*Antiochus.* 'Tis trewe, and you  
 Vow'd never to part from it. Is it still  
 In your possession?

*Marcellus.* The same sword I have  
 And while I live will keepe.

*Antiochus.* Will you not say  
 It beeinge fower and twentye yeares since you  
 Were master of that guift, yf now I knowe it

Amonge a thousande others, that I have  
The art of memorie ?

*Marcellus.* I shall receave it  
As noe common sleight. Sirrha. Fetch all the swordes  
For mine owne use in my armorie. And doe you heare?  
Doe as I gieve directions.

*Servant.* With all care sir. [*Exit SERVANT.*]

*Antiochus.* To entertaine the time untill your servant  
Returns. There is noe sillable that pas'de  
Betwene you, and Antiochus, which I could not  
Articulately deliver. You must still  
Be confident that I am an impostor,

*Enter SERVANT (R. Baxt.), with many swordes.*  
Or els the tricke is nothinge.

*Cornelia.* Can this bee ?

*Antiochus.* O welcome freind. Most choice and  
curious swordes  
But mine is not amonge 'em.

*Marcellus.* Bringe the rest.  
*Enter another Servant (ROWLAND) with more swordes.*

*Antiochus.* I, this is it. This is the sword I gave you  
Before I went to Greece. Bee not amazde,  
Nor let this trifle purchase a belcefe  
I am Antiochus. Here is one will assure you  
Theis are but juglinge trickes of an affronter.

*Flaminius.* They are noe more. A contract's seald  
betwene  
The divell, and this seducer, at the price  
Of his damnde soule. And his familiar Dæmon  
Acquaints hym with theis passages.

*Marcellus.* I knowe not  
But I am thunderstrooke.

*Cornelia.* I can containe  
My selfe noe longer.

*Antiochus.* Stay deare madam. Though  
Credulitie bee excusable in your sex,  
To take away all colour of guilt in you  
You shall have stronger proofes. The scarfe you  
gave mee,  
As a testimonie you adopted mee  
Into your service, I ware on mine armor  
When I fought with Marcus Scaurus. And mine eie  
Hath on the suddaine founde a pretious jewell,  
You dainde to receive from mee. [The .  
Which you weare on your sl[eave].

*Cornelia.* I acknowledge  
It was the Kinge Antiochus guift.

*Antiochus.* I will  
Make a discoverie of a secret in it  
Of which you yet are ignorant. Pray you trust it  
For Kinge Antiochus sake into my handes.  
I thancke your readines. Nay drie your eies,  
You hinder els the facultie of seeinge  
The cunnige of the lapidarie. I can  
Pull out the stone, and under it you shall finde  
My name, and cipher I then usde ingraven.

*Cornelia.* 'Tis most apparent. Though I loose my  
life for't,

Theis knees shall pay their dutye.

*Antiochus.* By noe meanes.

For your owne sake bee still incredulous  
 Since your faith cannot save mee. I should knowe  
 This Moorishe woman. Yes. 'Tis shee. Thou weret  
 One of my laundrie, and thou wast calde Zanthia  
 While thou weret mine. I am glad thou hast lighted on  
 Soe gracious a mistrisse.

*Moore.* Mine owne kinge!

O let mee kisse your feete. What cursed villaines  
 Have thus transform'd you.

*Flaminius.* 'Tis not safe my lord  
 To suffer this.

*Marcellus.* I am turn'd statue. Or  
 All this is but a vision.

*Antiochus.* Your care madam  
 Since what I now shall say is such a secret  
 As is knowne only to your selfe, and mee  
 And must exclude a third though your owne lord,  
 From beeing of the counsaile. Havinge gaynd  
 Accesse, and privacie with you, my hot blood  
 (Noe freinde to modest purposes) prompted mee  
 With pills of poysond language, candied ore  
 With hopes of future greatnesse to attempt  
 The ruine of your honor. I inforc'd then  
 My power to justefie the ill and presde you  
 With mountainous promises of love, and service.  
 But when the buildinge of your faith, and vertue  
 Began to totter, and a kinde of grant  
 Was offer'd. My then sleepinge temperance  
 Began to rowze it selfe, and breakinge through  
 The obstacles of lust, when most assurde

To enjoy a pleasant hower I let my sute fall  
 And with a gentle reprehension taxde  
 Your forward pronenesse, but with many vowes  
 Nere to discover it which heav'n can witnes, I have  
 and will keepe faithfullie.

*Cornelia.* This is

The Kinge Antiochus, as sure as I am  
 The daughter of my mother.

*Marcellus.* Bee advisde.

*Flaminius.* This is little lesse then treason.

*Cornelia.* They are traytors

Traytors to innocence and oppres'd justice  
 That dare affirme the contrarie.

*Marcellus.* Pray you temper  
 The violence of your passion.

[ . . . . . ]

*C[or]neli[a].* [ . . . . . ] but expresse  
 Your thanckefulnesse for his soe many [ . . . . . ]  
 And labour that the senate may restore h[ym]  
 Unto his owne. I'le dye els.

*Antiochus.* Live longe madam

To nobler, and more profitable uses  
 I am a fallinge structure, and desire not  
 Your honors shoulde bee buried in my ruines.  
 Let it suffice my lord you must not see  
 The sun yf in the policie of state  
 It is forbidden. With compassion  
 Of what a miserable kinge hath suffer'd  
 Preserve mee in your memorie.

*Flaminius.* You stande as

This sorcerer had bewitchde you. Dragge hym to  
His ore, and let his waightie chaines bee double.

*Marcellus.* For my sake let the poore man have  
what favour

You can affoord hym.

*Flaminius.* Sir you must excuse mee.

You have abusde the libertie I gave you.

*Be ready: ye  
3 Marchants:  
Wm. Pen: Cur-  
tis: & Garde.*

But villaine you pay deere for't. I will trust

The execution of his punnishment

To noe man but my selfe. His cries, and grones  
Shall bee my howerlye musicque. Soe my lord  
I take my leave abruptlye.

*Cornelia.* May all plagues

That ever follow'd tyrannie pursue thee.

*Marcellus.* Pray you stay a little.

*Flaminius.* On noe termes

*Marcellus.* Yeelde soe much

To my intreaties.

*Flaminius.* Not a minute, for

Your governement.

*Marcellus.* I will not purchase sir

Your company at such a rate. And yet

Must take the boldnesse upon mee to tell you

You must, and shall stay.

*Flaminius.* How?

*Marcellus.* Nay what is more

As a prisoner, not a ghest. Looke not soe high  
I'll humble your prowde thoughts.

*Flaminius.* You dare not doe this

Without authoritie.

*Marcellus.* You shall finde I have  
Sufficient warrant with detayninge you  
To take this man into my custodie  
Though 'tis not in my power what ere you are  
To doe you further favour I thus free you  
Out of this divell's pawes.

*Antiochus.* I take it as  
A lesseninge of my torments.

*Flaminius.* You shall answer  
This in another place.

*Marcellus.* But you shall here  
Yeele an accompt without appeale, for wha[t]  
You have already donne. You may perose

*The letter.*

[Does it]

Shake you already? doe [y]ou finde [I] have  
[The warran]t. Call in the Asian marchants.  
[ ]t.

*Enter the 2 MERCHANTS and a GARDE.*

[ ] now to bee hangde  
[ ]n hym that pities thee.  
[ ]cusers  
[ ] die and will prove that you tooke bribes  
Of the Carthaginian marchants; to detaine  
Their lawfull prize, and for your sordid endes  
Abusde the trust committed by the state  
To right their vassalls. The wise senate, as  
They will rewarde your good, and faithfull service  
Cannot in justice without punnishment  
Passe ore your ill. Guiltinesse makes you dumbe  
But 'till that I have leasure, and you finde



Your tongue, to prison with hym.

*Flaminius.* I prove to late  
As heav'n is mercifull, man's crueltie  
Never escapes unpunishde. [*Exeunt with FLAMINIUS.*

*Antiochus.* How a smile  
Labours to breake forth from mee. But what is  
Rome's pleasure shall bee donne with mee?

*Marcellus.* Pray you thincke sir  
A Roman, not your constant freinde that tells you  
You are confinde unto the Gyarae

[*Enter Garde agen.*

With a stronge garde upon you.

*Antiochus.* Then 'tis easie  
To prophecie I have not longe to live  
Though the manner how I shall dye is uncertaine.  
Nay weepe not since 'tis not in you to helpe mee  
Theis showers of teares are fruitlesse. May my storie  
Teach potentates humilitie, and instructe  
Prowde monarchs, though they governe humane thinges  
A greater power does rayse, or pull downe kinges.

*Florish.*

THE ENDE.

Miss Play, called Brown,  
as you wish may be added, this  
8<sup>th</sup> of May, 1831.

Henry Herbert.

## [PR]OLOGUE.

[Soe] far our author is from arrogance,  
 That he craves pardon for his ignorance  
 In storie, if you pride whats Roman here  
 Greacian, or Asiaticque, drawe to nere  
 A late, and sad example, 'tis confest  
 Hee's but an English stroller at his best,  
 A stranger to cosmographie, and may erre  
 In the cuntrie's names, the shape and character  
 Of the person he presents, yet he is bolde  
 In me to promise; be it new, or olde,  
 The tale is worth the hearinge, and may move  
 Compassion, perhaps deserve your love,  
 And approbation, he dares not boast  
 His paynes, and care, or what books he hath tost  
 And turnde to make it up, the rarietie  
 Of the events in this strange historie  
 Now offer'd to you, by his owne confession  
 Must make it good, and not his weake expression  
 You sit his judges, and like judges bee  
 From favour to his cause, or malice free,  
 Then whether hee hath hit the white or mist,  
 As the title speaks, Beleeve you as you list.

---

## EPILOGUE.

The end of Epilogues, is to inquire  
The conjure of the play, or to desire  
Pardon for what's amisse. In his intent,  
The maker vowes that hee is innocent,  
And for me and my fellowes I protest,  
And you may beleeve me, we have donne our best,  
And reason to wee should, but whether you  
Conceave wee have with care discharg'd what's due  
Reste yet in supposition, you may  
Yf you please resolve us, yf our fate this day  
Prove prosperous, and you to vouchsafe to give  
Some signe your pleasure is this worke shall live,  
Wee will finde out new wayes for your delight,  
And to our power nere faile to doe you right.

[The Epilogue is perfect; but a quarter of the page has been cut away at the bottom.]

---

[Act 1.]—*A writing out of the booke with a small peece of silver for Mr. Swanston.*

---

*3 notes for Mr. Pollard.*

---

*Act 2.—A writing for Mr. Taylor.*

*Act 3.—A letter for Mr. Robinson.*

*2 letters for Mr. Lowin.*

*Act 5.—A letter for Mr. Benfeild.*

SATIRICAL  
SONGS AND POEMS  
ON  
COSTUME:

FROM THE 13TH TO THE 19TH CENTURY.

---

EDITED BY

FREDERICK W. FAIRHOLT, ESQ., F.S.A.



"Pray thee, tell me, fashioner, what authors  
Thou read'st to help thy invention? Italian prints?  
Or Arras hangings? They are tailors' libraries."

*Ben Jonson's Staple of News.*

---

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MDCCCLXIX.

8-49



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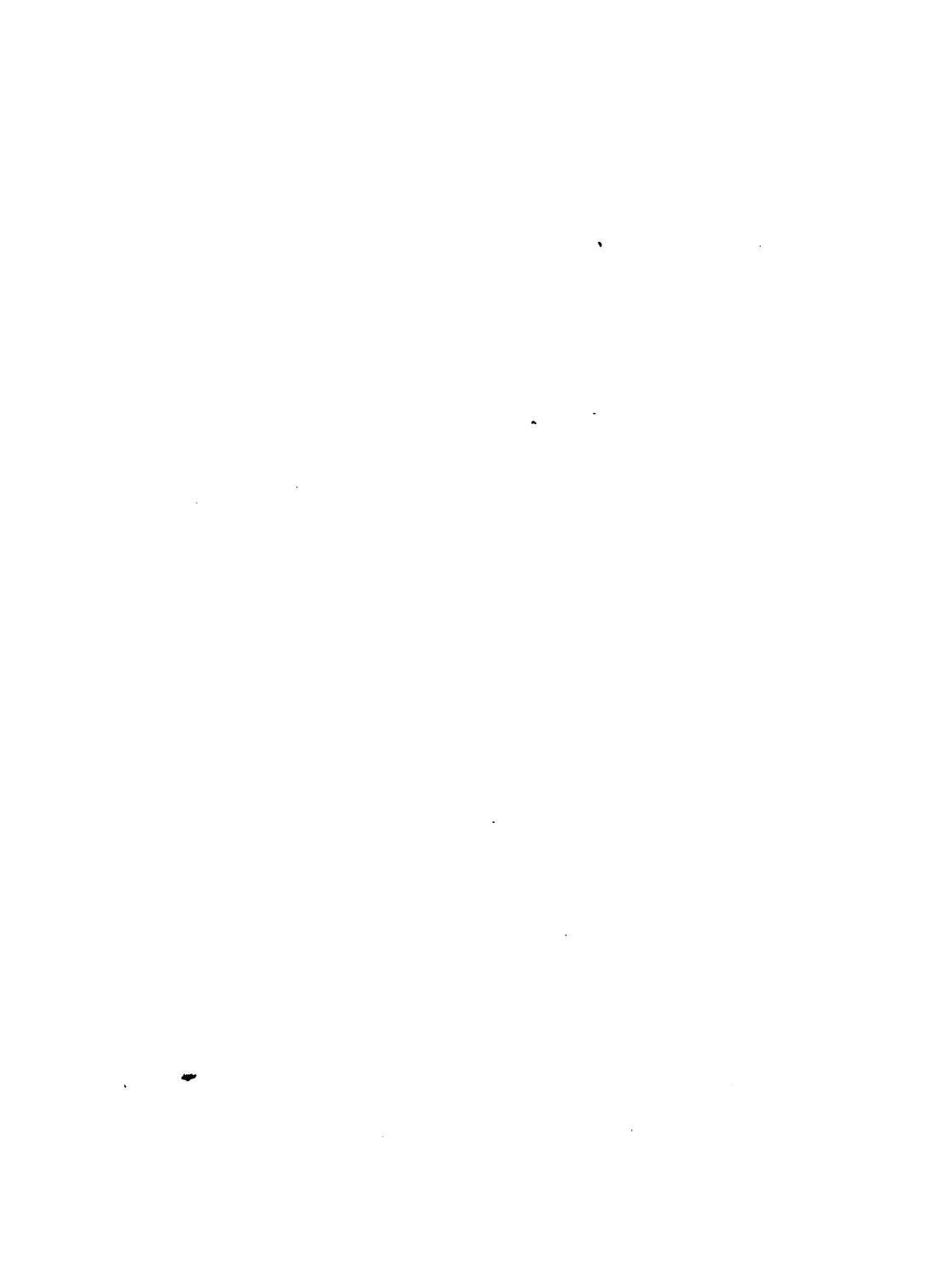
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## PREFACE.

---

IN reading history, the mind almost instinctively clothes the personages discoursed of in some garb, even if it be as vague as Dr. Johnson's boyish remembrance of Queen Anne:—"a confused, but somehow a sort of solemn recollection of a lady in diamonds, and a long black hood." In the same way we associate Queen Elizabeth with a monstrous farthingale and ruff; and her unfortunate cousin, Mary of Scotland, with an elegant cap, still known by her name. It is impossible to read at all without meeting frequent allusions to the fashions, transitory and otherwise, which have been adopted in various ages; and our appreciation of satirical points, and passing reflections, made by our older poets and authors, must depend very greatly upon the knowledge we possess of costume. It was the intention of the Editor of this volume to exhibit this more clearly, by printing original quotations, descriptive

have been selected chiefly to illustrate such passages as notes alone could not so clearly elucidate. The curious representation, in the title-page, of an Elizabethan tailor at work, is copied from a square of painted-glass in the old Tailors' Hall at Salisbury.

To the personal friends who have kindly assisted him with communications, it is the Editor's pleasant duty to return his thanks. To Thomas Wright, Esq., for the communication of the early French satirical songs, which form so valuable a portion of the volume. To J. O. Halliwell, Esq., for many references to manuscript stores, and free access to his extensive and curious collection of chap-books. To T. Crofton Croker, Esq., for a similar access to his collection of Irish broadsides; and to Dr. Rimbault, for the communication of three songs, from his rare music books.

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SATIRICAL SONGS AND POEMS  
ON COSTUME.

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I.

SONG UPON THE TAILORS.

THIS very curious Song is here reprinted with its translation, from Mr. Wright's *Political Songs of England, from the reign of John to that of Edward II*, which forms one of the most valuable volumes published by the Camden Society. The original is in Harleian MS. 978, fol. 99, and is a production of the reign of Henry III; a time when luxury in dress was much satirized, and not unfrequently commented upon by the clergy.

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*In nova fert animus mutatas dicere formas  
Corpora, dii cœptis, nam vos mutastis et illas,  
Aspirate meis.*

Ego dixi, dii estis;  
Quæ dicenda sunt in festis  
Quare prætermitterem?

TRANSLATION.—I have said, ye are gods: why should I omit the service which should be said on festival days? Gods cer-

Dii, revera, qui potestis  
 In figuram novæ vestis  
 Transmutare veterem.

Pannus recens et novellus  
 Fit vel capa vel mantellus,  
 Sed secundum tempora  
 Primum capa, post pusillum  
 Transmutatur hæc in illum ;  
 Sic mutatis corpora.

Antiquata decollatur,  
 Decollata mantellatur,  
 Sic in modum Proteos  
 Demutantur vestimenta ;  
 Nec recenter est inventa  
 Lex metamorphoseos.

Cum figura sexa mutant ;  
 Prius ruptam clam reclutant  
 Primates ecclesiæ ;

tainly ye are, who can transform an old garment into the shape of a new one.—The cloth, while fresh and new, is made either a cape or mantle ; but, in order of time, first it is a cape, after a little space this is transformed into the other: thus ye “change bodies.” When it becomes old, the collar is cut off; when deprived of the collar, it is made a mantle: thus, in the manner of Proteus, are garments changed; nor is the law of metamorphosis a new discovery.—With their shape they change their sex; the primates of the church privately close up again what was before

Nec donatur, res est certa,  
 Nisi prius sit experta  
 Fortunam Tiresiæ.

Bruma tandem revertente,  
*Tost unt sur la chape enté*  
 Plerique capucium ;  
 Alioquin dequadratur,  
 De quadrato retundatur,  
 Transit in almucium.

Si quid restat de morsellis  
 Cæsi panni sive pellis,  
 Non vacat officio :  
 Ex hiis fiunt manuthecæ,  
 Manutheca quidem Græce  
 Manuum positio.

Sic ex veste vestem formant,  
*Engleis, Tyeis, Franceis, Normant,*  
 Omnes generaliter ;

torn ; nor is it given, assuredly, till it has first undergone the fortune of Tiresias.—When, at length, winter returns, many engraft immediately upon the cape a capuce ; then it is squared ; after being squared it is rounded ; and so it becomes an aumuce.—If there remain any morsels of the cloth or skin which is cut, it does not want a use : of these are made gloves ; a glove is called in Greek “the placing of the hands.”—This is the general manner they all make one robe out of another, English, Germans, French, and Normans, with scarcely an exception. Thus *cape*

Ut vix nullus excludatur.  
Ita capa declinatur,  
Sed mantellus aliter.

Adhuc primo recens anno,  
Nova pelle, novo panno,  
In arca reconditur ;  
Recedente tandem pilo,  
Juncturarum rupto filo,  
Pellis circumciditur.

Sic mantellus fit apella ;  
*Ci git li drap, e la pel lâ,*  
Post primum divortium ;  
A priore separata  
Cum secundo reparata  
Transit in consortium.

Quid delictum dices majus ?  
Istud palam est contra jus :  
Nam si nupsit alteri,

is declined; but *mantle* otherwise.—In the first year, while it is still fresh, the skin and the cloth being both new, it is laid up in a box; when, however, the fur begins to be worn off, and the thread of the seams broken, the skin is circumcised.—Thus the mantle is made a Jew; here lays the cloth, there the skin, after the first divorce: being separated from its former husband, after separation it passes in reparation to marriage with a second husband.—What will you say is a greater crime? this is clearly against right; for if she have married a second, the

Conjugium est violatum,  
 Dum fit novo copulatum  
 Reclamante veteri.

*N'est de concille, ne de sene,  
 Deus dras espuser à une pene,  
 E si nus le juggium ;*  
 Permittunt hoc decreta? non :  
 Sed reclamat omnis canon  
 Non esse conjugium.

Pannus primum circumcisis,  
 Viduatus et divisus  
 A sua pellicula,  
 Jam expertus Judaismum,  
 Emundatur per baptismum  
 A quacumque macula.

Circumcisis mundatusque,  
 Est adeptus utriusque  
 Legis testimonium ;

marriage is broken, when a new conjunction is made in spite of the reclamations of the old partner.—It is neither canonic nor wise to marry two cloths to one fur, and so we judge it. Do the decretals permit this? No: on the contrary, every canon declares, that it is no marriage.—The cloth having been first circumcised, then widowed and separated from its skin, now having experienced Judaism, is cleansed by baptism, from every stain (*i. e.* it is dyed).—Being circumcised and cleaned, and having obtained the testimony of both laws, he whom baptism

Quem baptismus emundavit,  
 Cum secunda secundavit  
 Pelle matrimonium.

Pilis expers, usu fractus,  
 Ex Esau Jacob factus,  
*Quant li peil en est chauï,*  
 Inversatur vice versa,  
 Rursus idem ex converso  
 Ex Jacob fit Esau.

Pars pilosa foris paret,  
 Sed introrsus pilus caret  
 Vetustas abscondita ;  
 Datur tamen, *k'il n'i eit perte,*  
 Servienti, *pur deserte,*  
 Mantellus hypocrita.

has cleansed, contracts a new marriage with a second skin.— Being devoid of hair, and worn by use, from Esau having become Jacob, when the hair is fallen from it, the process is inverted, and again conversely from Jacob it becomes Esau.—The hairy part is turned out, but the old part, concealed inwardly, is bare of hairs. Now the hypocritical mantle, in order that there may be nothing lost, is given to the servant for his wages.

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## II.

## THE MERCER.

THIS remarkable *catalogue raisonnée* of "a dealer in small wares" of the thirteenth century, is reprinted from a rare pamphlet of thirty-two pages, privately published in Paris in 1834, entitled *Fables inédits tirés du Manuscrit de la Bibliothèque du Roi, No. 1830 ou 1239, par A. C. M. Robert, Conservateur de la Bibliothèque Royale de Sainte-Geneviève*. I know of no old poem with greater claims upon the interest and attention of the lover of old usages; detailing, as it does, the entire "stock in trade" of one of the most popular of chapmen in the middle ages, and whom we may here imagine ourselves listening to, while he recounts his wares to an admiring crowd, in a country town, on a fair day.

## DU MERCIER.

MOULT a çï bele compaignie,  
 Merciers sui, si port mercerie  
 Que ge vendisse volentiers,  
 Quar ge ai besoeing de deniers.  
 S'or vos plaisoit à escouter,  
 Bien vos sauroie deviser  
 La mercerie que ge port ;  
 Mais le fais sostenir m'est fort.  
 J'ai les mignotes ceinturetes ;  
 J'ai beax ganz à damoiseletes ;  
 J'ai ganz forrez doubles et sangles ;

TRANSLATION.—There is here a very fair company: I am a mercer, and carry mercery, which I would sell willingly, for I am in want of pence. Now, if it please you to listen, I can easily describe the mercery that I carry; but I find the weight of them very heavy. I have pretty little girdles; I have fine gloves for little damsels; I have gloves furred double and single;



J'ai de bones boucles à cengles :  
 J'ai chainetes de fer beles :  
 J'ai bones cordes à violes ;  
 J'ai les guiples ensaffrenées :  
 J'ai aiguilles encharnelées ;  
 J'ai escrins à metre joiax ;  
 J'ai borses de cuir à noiax ;  
 Mais quant les voi pres que ne muir,  
 Tant les baz, les borses de cuir  
 Trop m'ont descreu mon chetel.  
 J'ai vif argent, el mont n'a tel,  
 Que ge mis en cuir de poisson,  
 En un sac pelu de taison.  
 J'ai de bon loutre à peliçons ;  
 J'ai hermines à siglatons,  
 Et orle de porpors de mer.  
 J'ai polain à secors orler ;  
 J'ai les tres cointes aguilletes ;

I have good buckles for girdles; I have fair little chains of steel;  
 I have good cords for viols; I have wimples dyed in saffron;  
 I have needles enchased; I have cases for jewels; I have leather  
 purses with buttons, but when I see them I am ready to die,  
 I shake them so much, the leather purse has too much dimi-  
 nished my goods. I have quicksilver, there is none such in the  
 world, which I put in fishes-skin, in a hairy sack of badger-skin.  
 I have good otter-skin for pelisses, and ermine for *siglatons*,\*  
 and binding of sea porpoise. I have points for sewing; I have  
 very genteel lace-tags; I have rasps for the skin; I have good

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\* Gowns of rich stuffs, originally brought from the East. In  
 the old romance of *Partenopex de Blois* we are told, "thence the  
 Alexandrine furs come, and the good *siglaton*,"

J'ai gratuites à peletes ;  
 J'ai de bones trosses à seles ;  
 J'ai braiex et lasnieres beles ;  
 J'ai les deex à costurieres ;  
 J'ai les diverses ausmosnieres,  
 Et de soie et de cordoan,  
 Que ge vendroi encor oan ;  
 Et si en ai de plaine toile ;  
 Et si vendroie bien un voile  
 A une nonain beneoite ;  
 J'ai bons fers à metre en saiete ;  
 J'ai bons tornez à treçoers ;  
 Boucletes à metre en solers ;  
 Fermaillez à enfanz de peutre.  
 J'ai beax laz à chapeax de feutre ;  
 J'ai beles espingues d'argent,  
 Si en ai d'archal ensemment,  
 Que ge vent à cez gentix femes.  
 J'ai beax cuevrechies à dames,  
 Et coiffes laceites beles  
 Que ge vendrai à cez puceles ;  
 Et de soie par covenant

trusses for saddles; I have good breeches and thongs; I have  
 thimbles for sempstresses; I have all sorts of purses, both of silk  
 and leather, which I would very willingly sell; and I have some  
 also of linen; and I would gladly sell a veil to a blessed nun; I  
 have good iron points for arrows; and good netting (?) instruments;  
 buckles to put on shoes; pewter clasps for children; fair laces  
 for felt hats; I have beautiful silver pins, as well as brass ones, that  
 I sell to the pretty women; I have handsome kerchiefs for ladies,  
 with ties, that I shall sell to the pretty maids; and of silk to match

A chapeax d'orfrois par devant ;  
 S'en ai de li[n]g à damoiseax,  
 A floretes et a oiseax,  
 Bien lichiées et bien polies,  
 A coiffier devant lor amies.  
 S'en ai de chanvre à cez vilains  
 Et moffles à metre en lor mains.  
 J'ai canpeneles de mostiers ;  
 J'ai buleteax à bolangiers ;  
 J'ai croissoeres à gasteax.  
 J'ai laz à sercoz à noiax,  
 J'ai sonetes de trop beau tor.  
 J'ui de bons flageus à pastor,  
 J'ai cuillers de bois et de tremble  
 Que j'achetai totes ensamble.  
 J'ai chauces de Bruges faitices,  
 Argent-pel por metre en esclices.  
 J'ai ameçons à pescheor ;  
 J'ai fers d'alenes à suors.  
 J'ai les hacetes à seignier,  
 J'ai les pignes à chief pignier,

hats with gold-embroidered fronts; I have also some of linen for young beaux, with flowers or birds, very smooth and well polished, to coif themselves in presence of their sweethearts; I have also hempen ones for the clowns, and muffles for their hands. I have little bells for monasteries; I have bolting-cloths for the bakers; I have rolling-pins for pastry; I have laces for surcoats with knots; I have little bells of good form; I have good flageolets for shepherds; I have common wooden and aspen-tree spoons, that I bought altogether; I have well-made hose of Bruges; silver-leaf for putting on staves; I have fish-hooks for anglers; and awls for shoemakers; I have lancets

J'ai le bon savon de Paris,  
 J'ai bons coffres où il est mis ;  
 J'ai fermaillez d'archal dorez ;  
 Et de laiton sor argentez,  
 Et tant les aime tax de laiton,  
 Souvent por argent le meton.  
 N'ai pas tote contée m'ensaigne :  
 J'ai bon soffre a garir de taigne,  
 J'ai couteax charteins et à pointes,  
 Dont cil bacheler se font cointes.  
 J'ai beax clareins à metre à vaches,  
 J'ai beax freseax à faire ataches  
 A gros botons d'or et de soie :  
 J'ai mainte ferrée corroie  
 Rouges et verz, blanches et noires,  
 Que ge vent moult bien à ces foires.  
 Si ai bottes de mostier maintes  
 Netes, polies, et bien paintes ;  
 Si ai l'ençans et l'ençanssier,  
 L'orcuel à tote la cuiller.

for bleeding, and combs for the head; I have good soap of Paris, and good boxes for putting it in; I have brooches of brass gilt, and of latten silvered, and so much I like those of latten that we often substitute them for silver. I have not yet told all my stock: I have good sulphur for curing scald-heads; I have knives both blunt and pointed, which the young men are so vain of; I have nice bells for hanging to cows, and I have fine tassels for fixing with great buttons of gold or silk; and I have store of stamped leather, red and green, white and black, that I sell readily at fairs; I have also boots for monasteries, very neat, polished and well shaped; I have also incense and

J'ai table, greffes et greffiers  
 Dont ge reçois de bons deniers  
 De ces clers, de bones maailles.  
 Si ai maintes riche toailles  
 Que loient, à cez hautes festes,  
 Sez gentix femes sor lor testes.  
 Si ai tot l'apareillement  
 Dont feme fait formement,  
 Rasoers, forces, guignoeres,  
 Escuretes et furgoeres,  
 Et bendeax et crespiseors,  
 Traineax, pignes, mireors,  
 Eue rose dont se forbissent :  
 J'ai quoton dont els se rougissent :  
 J'ai blanchet dont els se font blanches :  
 J'ai lacez à lacer lor manges :

censers, with the vase and spoons; I have table,\* style and style-case, for which I receive the good pence and half-pence of the clerks; I have also store of rich napkins, which genteel ladies wear on their heads at high feasts; I have also all the utensils necessary for a lady's toilette, razors, forceps, looking-glasses, tooth-brushes and tooth-picks, and bandeaus and crimping-irons, *traineaux*, combs, mirrors, and rose water with which they furbish themselves; I have cotton with which they rouge, and whitening with which they whiten themselves, and I have

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\* The old memorandum books, with waxen, ivory, or skin leaves, upon which they wrote with a pointed style, and which continued in use till the time of Elizabeth. "My tables: meet it is I set it down," says Hamlet. Chaucer's friar, in the "Sompnour's Tale," has

"A pair of tables all of ivory,  
 And a pointel y-polished fetisly."

J'ai gingembre, j'ai garingaut,  
 Qui fait ces clers chanter en haut,  
 Figues, dates, et alemendes:  
 J'ai saffren metre à en viandes,  
 Que ge vent à cez damoiseles  
 A faire jaunes lor toeles:  
 J'ai pomes genetes antieres;  
 Mais els me sanblent moult cheres,  
 Et nepourquant g'es sai bien vendre,  
 Ou l'argent ou le vaillant prendre.  
 Autres espices ai-ge totes,  
 Oignemenz à garir de gouttes;  
 J'ai le poivre, j'ai le comin;  
 J'ai fil d'argent à mazelin,  
 Et d'archal à ceuz de manieres  
 Qui sont de lignaige à civieres.  
 J'ai dez du plus, j'ai dez du mains,  
 De Paris, de Chartres, de Rains,  
 Si j'en ai II, ce n'est pas gaz,  
 Qui au hochier chieent sor as.  
 J'ai fermaus d'archal et anieaus,

laces for lacing their sleeves; I have ginger, and sweet cyperus, which makes the clerks sing so clear, figs, dates, and almonds; I have saffron for seasoning dishes, which I sell to the young ladies to make their napkins yellow; I have pomegranates whole, but they seem to me very dear, nevertheless I can easily sell them, receiving either money or its worth; I have also other spices, with ointments to cure the gout; I have pepper, and cummin; I have silver-wire for goblets of maple-wood, and brass-wire for those of an inferior kind (?); I have large and small dice, from Paris, Chartres, and Rheims; and I have two (I am not joking) which when tossed fall upon the aces. I have brass

Et baudres et fallois moult beaus,  
 Dont ge doig trois sous por 1 oef,  
 Il n'a gaires qu'il furent neuf;  
 J'ai beax museax à museler,  
 J'ai beax pesteax à pesteler,  
 Caboz, torneiz, et pelotes,  
 Paternostres à ces viellotes.

Ge ne sai mès que ge vos die,  
 El monde n'a la mercerie  
 Que home et feme acheter puissent,  
 Que tot maintenant ne li truisse.  
 Une pilote ai çï pendue  
 Grosse, pesant, et estendue,  
 Que ge vendrai as chamberieres  
 A piler en totes manieres.  
 Bien la porrai vendre en plevine  
 Qu'il est du rachuel de l'eschine,  
 Pileron a gros et fachuel,  
 Qu'il est du neu et du rachuel:  
 Si ne fait pas à aviller,  
 Ainz m'en doit-on mielz estimer.

clasps and rings, and very fine belts and *fallois*, of which I give three sous for an egg, it is not long since they were new; I have good muzzles for muzzling, and good pestles for pounding, whipping-tops, *torneis*, and pin-cushions, and pater nosters for the old women. I don't know what I should tell you more; in the world there is no mercery which men or women can buy which I cannot now find for them. I have got a pestle hung here, great, heavy, and large, which I will sell to the chambermaids, to bray in all manners; I could easily sell it, with the assurance that it is from the root of the spine, it has a great . . . . . ; it is not to be despised, therefore I ought to be more

Venez avant, dame, venez,  
 Venez avant, si m'estrinez  
 D'euf ou de fer ou de deniers :  
 Si m'alegera cist paniers.  
 Et vos, petites meschinetes,  
 Poeiz revenir as piletes.  
 Or n'a çaienz nul si riche home  
 Qui mielz n'amast une tel some  
 De mercerie s'il l'avoit  
 Et se bien garder la savoit.  
 Mais ge n'en puis nul bien avoir ;  
 Onques n'i conquis point d'avoir,  
 N'onques en riens que ge portasse,  
 Ne gaagnai que ge mengasse.  
 Pour ce veuil jus le panier metre,  
 Ge ne me vueil plus entremetre :  
 Ainz revenrai à la bilete  
 Dont ge mielz me sai entremete :  
 Proiez Diex qu'en chatel me mete.

## EXPLICIT.

esteemed for it. Come forth, dame, come, come forth! pay with egg, or with iron, or with pence, and so you will lighten for me this pannier: and you, little maids, may return to your mortars. Now there is not here any man so rich who would not love better such a quantity of mercery, if he had it, and if he could keep it well: but I cannot obtain any good from it, I never could obtain any property with it, and never from any thing that I carried did I gain enough to eat. Therefore will I set my pack down, I will not meddle any more with it. Thus I return to the *bilet*,\* which I know better how to employ. Do you pray God that he will give me profit.

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\* Some game of chance used in the middle ages.



## III.

## THE SHOEMAKER.

ANOTHER interesting example of a trade song, from a manuscript of the thirteenth century, in the Library at Berne, No. 354, published by M. Achille Jubinal in his *Lettre au directeur de l'Artiste* (a journal so-named) on the subject of its contents, and in which he has printed five of these inedited poems. M. Jubinal's work is an octavo pamphlet of forty-eight pages (Paris, 1838) and is of great rarity, from the small number printed.

## DES CORDOANIERS.

QUI bien saroit et faire et dire  
 Assez porroit trover matire  
 Du plusor gent qui sont o mont ;  
 Mais plusor i ont dont je vos cont  
 Graignor porfit et graignor bien  
 Qui li autre, ce set-en bien.  
 Cez qui font les meillors mestiers  
 Doit-en amer et tenir chiers ;  
 Li un font .i. et li autre el ;  
 Mais je voi maint menestrier  
 Qui sol lou cordoanier ;  
 Car bien savez, n'est mie gas,

TRANSLATION.—He who should know well how to compose or to recite would find sufficient matter concerning many people who are in the world: but there are many of whom I tell, who are less profit and less good than the others, that is well known. Those who exercise the best trades one ought to love and cherish; some exercise one trade and some another; but I see many a minstrel who praises the shoemakers alone; for you know well,

Il n'est nus hon ne haut nes bas,  
 Tant soit ne eschars, ne avers,  
 Que ne li coveigne solers,  
 S'il n'est de tel relegion  
 O hermite, o sainz hom,  
 Qui por Deu voille aler nuz piez :  
 Que jà nus hom, s'il n'est chaucié,  
 Ne sambleroit gueres valoir.  
 Se il avoit, à son voloir,  
 Robe d'escarlade o de soie,  
 S'il iert nuz piez enmi la voie,  
 Ne seroit-il ne biax ne gent,  
 Ne gaires prisiez de la jant.  
 Hom san soliers ne vaut noiant ;  
 En bataille ne en mellée,  
 Tout ausi bien la teste armée  
 Et tot lo cors desi qu'au piez  
 Ne porroit, s'il n'est chauciez,  
 Faire gaires de grant esfors,  
 Tant fu grans ne hardis ne fors.

it is no joke, there is no man, neither high nor low, however greedy or avaricious he may be, but he must have shoes, unless he is of such an order of monks, or hermit, or a holy man, who for the sake of God will go barefooted: for no man who is without shoes would ever carry with him the appearance of much worth. If he had, at his will, a robe of scarlet or of silk, if he should be barefoot in the middle of the way, whether he be handsome or genteel, he would not be valued at all by the people. A man without shoes is not worth anything; in battle or in *mellée*, though he had his head armed and all his body down to his feet, if he had no shoes he could not do any great

Ne cuidiez pas que je vous mante ;  
 Ne puet aler sanz chaucemante,  
 Aler en plain ne en bochage,  
 Ou en lointain pelerinage,  
 A Saint-Jasque ou outre-mer :  
 Et por ce doit-en à amer  
 Et honorer et tenir cher  
 Et suor et cordoanier.  
 Il ont mestier à mainte gent ;  
 Il vaut moult mialz c'or ne argent ;  
 Si vos dirai raison por quoi.  
 Il n'a sor ciel prince ne roi,  
 Borjois, ne cleric, ne chevalier,  
 Qu'il ne coviegne chaucier  
 O de cordoan o de vache ;  
 Et si n'est preste qui en saiche,  
 Arcediacre ne evesque,

exploits, let him be ever so great, or so bold, or so strong. Do not believe that I am telling you a falsehood ; he cannot go without shoes, either in plain, or in wood, or in distant pilgrimage, to St. James or beyond sea: and therefore we ought to love, and honour, and cherish both souters and cordwainers.\* They have to do with many people: he is much better than gold or silver, I will tell you the reason why. There is not under heaven prince or king, burgher, or clerk, or knight, who must not wear shoes, either of cordovan or cow's leather: nor is

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\* Thus I have endeavoured to note the distinction the author makes between *grades* in shoemaking; the *souter*, is one who worked in common cow-leather; the *cordwainer*, one who employed the more costly leather (*cordovan*) procured from Cordova, in Spain; from the use of which he obtained his name.

Ne chardonax, ne arcevesque,  
 Ne moine blanc, ne moine noir,  
 Qui là osast, por nul avoir,  
 Sacrement faire en sainte eglise  
 Ne chanter messe en nule guise,  
 Se il n'esteit chauciez ainçois.  
 Ne cuidiez pas ce soit gabois :  
 Là hom ira nuz piez la voie,  
 N'ira seurement la voie ;  
 Ne en guerre, ne en asaut  
 Nuz hom nu piez gaire ne vaut.  
 Ne porroie corliue aler,  
 Ne après lor seignor troter,  
 Ne gaires loin aler à piez,  
 Se il n'estoient bien chauciez.  
 Ne chevaucher ne porroit  
 Nus prodom s'il nuz piez estoit,  
 Qui de plusor ne fust gabé  
 Ainz qu'il fust gaires loin alé.  
 Que j'ai véu, si com moi sanble,

there priest who is known, archdeacon or bishop, or cardinal, or  
 archbishop, or white monk, or black monk, who dare on any  
 account perform the sacrament in holy church, or chant mass in  
 any manner, if he had not first put shoes on. Don't imagine  
 this is joking. If a man should go barefoot in the path he would  
 not go his way in safety: neither in war nor in assault is any  
 man worth anything barefoot. A courier could not go, nor trot  
 after his lord, nor go far on foot, if he had not good shoes  
 on. No gentleman could ride, if he were barefoot, without  
 being laughed at by many before he had gone very far. For I  
 have seen, as it appears to me, when the people sit together, and

Qant cele gent sient ensamble,  
 Que aucuns passe par la voie,  
 Jà n'i aura nul qui la voie  
 Qui ne l'esgart devers les piez  
 Se il est bien ou mal chaucié.  
 Por ce di-je, selon mon san,  
 Que miaux vaudroit, si con je pans,  
 Avoir un po mains vesteure  
 Et avoir bone chauceure.  
 Car ce sevent grant et petit,  
 Que l'an dit piecà en resprit :  
 " Qui bien est chauciez n'est pas nuz."  
 Jamais hom n'ert si bien vestuz,  
 S'il est nu piez, qu'il soit à aise,  
 S'il ne fait tel chaut qui li plaise  
 Aler nu piez por refroidier ;  
 Que sans solers ne porroit hom  
 Durer ne faire grant beson,  
 Ovrer, foir, ne laborer,  
 Coper en bois, ne esarter,

some one passes by the way, there will not be one there who sees him but he looks down towards his feet, to see if he be well or ill shoed. Therefore, say I, according to my understanding, that it would be better, as I think, to have a little less clothing, and to have good shoes. For great and little know this, that they used to say in proverb: "who is well shoed is not naked." No man will ever be so well clothed, that, if he be barefoot, he will be at his ease, if it is not so hot that he choose to go barefoot to cool himself; for without shoes a man could not endure or do much need. We could not work, or dig, or till, or cut down wood, or clear underwood, plough the earth, or gain, or

Terre arer, ne gaaignier,  
 Ne bien semer, ne bien hercher,  
 Ne pourroit-en sanz chaucemante.  
 Ne cuidiez pas que je vos mante,  
 Que je ne die de ce voir ;  
 Et por ce doit-en chier avoir  
 Et amer cez qui solers font,  
 Car il servent à toz lo mont.  
 Nuz ne deuroit sanz chaucemante  
 En iver quant il noiye et vante,  
 Et i fait fort tans et i pluet,  
 Que nus hom fors issir ne puet ;  
 Lors puent bien apercevoir  
 Li mau chaucié, se je di voir,  
 Qant il vont patoiant la boe,  
 Et par la noif et par la groe,  
 Lors sevent-il, se Dex me saut,  
 Que boenne chauceure vaut,  
 Qui bien devroit panre en parfont.  
 En devroit cez qui solers font

sow seed well, or reap well, without shoes. Don't imagine that I tell you false, or that I do not say the truth in this; and therefore we ought to cherish and love those who make shoes, for they are of service to everybody. No one could endure without shoes in winter, when the snow falls and the wind blows, and it is tempestuous weather and rains, that no man can go out; then those who have not good shoes are easily perceived, if I say true, when they go paddling in the mud, and through the snow and through the dirt, then they know, as God save me, what good shoes are worth, which ought to hang well below. We ought therefore to cherish and honour much those who make

Moult chier servir et enorer,  
 Que sanz aus ne puet-en durer  
 Nus hom qui soit ne près ne loin.  
 Chascun jor a-en d'ax besoin,  
 Et ducs et princes, roi et conte.  
 Por ce que cil qui fist cest conte  
 De toz cordoaniers qui sont  
 A toz suor prie et semont  
 Qu'il soient vaillant et cortois ;  
 Qant il orront lo servantois  
 Dire, por Deu et por enor,  
 Doignent aucune rien do lor,  
 De coi il face refaitier  
 Ses solers, s'il en a mestier.

CI FENIT DES CORDOANIERS.

shoes, for without them no man could endure, far or near. Every day people have need of them, both dukes and princes, kings and earls. Because he, who made this story of all who are cordwainers, prays and requests of all souters that they be worthy and courteous: when they hear any one say satires against them, for the sake of God and for their honour, let them give him nothing of theirs with which he can cause his shoes to be mended, if he have need of it.

*Here finishes about the Shoemakers.*

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## IV.

## THE WEAVERS.

ANOTHER curious *trade song*, reprinted from the same collection as the preceding one.

## DES TISSERANZ.

TEL gent i a qui oient,  
 Et entandent et oient,  
 Et si ne sevent quoi ;  
 Mais cist qui ot et voit,  
 N'an rien ne se conoist,  
 Ne en ce ne an quoi,  
 Cist s'an vaut autretant  
 Com cil qui chace et rien ne prent.  
 Mais jo icho seneffe,  
 Que garde me sui pris  
 De mainte gent qui sont,  
 Que par droit estouvoir  
 Vos doi faire savoir  
 Cez qui plus de bien font.  
 Je di, selon mon sen,

TRANSLATION.—There are some people who hear, and understand, and see, and yet do not know what; but he who hears, and sees, and is knowing in nothing, neither in one thing or the other, he is worth just about as much as he who goes hunting and catches nothing. But this I mean that I have made observation of many that exist, that by right duty I ought to make you know those who do most good. I say according to my under-



Que de çï jusqu'au San  
 Ne porroit-on trover  
 Jant qui aient mestier  
 Plus grant que li tissier.  
 Je le voldrai prover  
 Par raison, se je puis,  
 Que nule home ne truis,  
 Duc, ne prince, ne roi,  
 Qui de dras ne se veste  
 A haut jor et à feste,  
 Tant soit plain de desjoi.  
 Je di que li tissier  
 Ont lo plus bel mestier  
 Que hom faire lo poroit ;  
 Et avoec la biauté  
 A-il tant de bonté,  
 Nus dire ne l' porroit ;  
 Car je di, par les dras  
 Est un hom haut et bas,  
 Quant il en a planté.  
 Jà home est chier tenuz,  
 Ou que qui soit venuz,

standing, from here to the Seine one could not find people who are more necessary than the weavers. I will prove it by argument, if I can, that I find no man, duke, or prince, or king, who does not dress himself in clothes on high days and feasts, be he ever so full of sorrow. I say that the weavers have the most beautiful avocation that any man could exercise; and as well as beauty it has so much goodness, as no one could recount, for I say that by clothes is a man high or low, according as he has plenty of them. A man is ever cherished, let him be sprung from

Qui de dras ait lasté.  
 Il n'a nul si prodome  
 De si jusque en Rome,  
 S'il estoit ore nuz,  
 Et fust en leu venuz  
 Où ne fu coneuz,  
 Qui jà fust chier tenuz  
 Là où ne vindroit rien.  
 Nonains et abeesses,  
 Raines et contesses,  
 Ne puent sans drapiax ;  
 Clercs, borjois, ne vilain,  
 San dras, soient certains,  
 Ne seroit gaires biax.  
 Si sai à esciant,  
 N'a si boen marcheant  
 De çï jusques à Troies,  
 Si en voit samedi  
 Ou marchié, ce vous di,  
 O enmi cele voie,  
 Nuz piez o san soler,  
 Ne fust mal conréez ;

where he may, if he be well furnished with clothes. There is no so great gentleman between here and Rome, that if he were naked, and were come into a place where he was not known, would ever be cherished where he should go without any thing. Nuns and abbesses, queens and countesses, could not be without clothes; clerks, burghers, or peasants without clothes, you may be sure, would not be very handsome. I know for certain there is no merchant ever so good, between here and Troyes, if he should go on a Saturday to market, this I tell you, or in the public way,

Si bargnignast avoir,  
 Se jà home trovast  
 Qui biau li apelest,  
 Don lo poez savoir.  
 Et soiez bien certain,  
 N'a si mauvais vilain  
 Ne si enduresté,  
 Se il avoit biaux dras,  
 Chascuns ne l'apelast  
 Et diroit: "achetez."  
 Por ce les tissiers pris,  
 Lor mestier met en pris,  
 Que je ne voi chenoigne,  
 Ne randu, ne nul moine  
 De nul relegion,  
 Ne hermite, ne preste,  
 Qui de dras ne se veste.  
 Tant soit ores sainz hom.  
 Nus prodom ne porroit  
 Aler, se dras n'avoit,  
 A marchié n'à mostier,  
 Ovrer ne laborer,

barefoot, or without shoes, but he would be ill rewarded; if he bargained for goods he would not find a man who would give him a fair word; of this you may be sure. And you may be very certain that there is no peasant so wretched, nor so clownish, but if he had beautiful clothes every one would call to him, and would say: "buy." For this reason, I value the weavers, and I hold their avocation in esteem, because I see neither canon, nor lay-brother, nor any monk of any order, nor hermit, nor priest, who does not dress himself in clothes, however holy a man he may be. No honest man could go without clothes to market or to church,

Ne foir ne ovrer,  
 Ne faire nul mestier.  
 Nus hom ne dureroit,  
 S'il drap vestu n'avoit,  
 En iver par les froiz.  
 Quant il pluet et il noye,  
 Et i vante et il grele,  
 Qui li tanz est destroy.  
 Cil qui sont en chemise  
 Au vent et à la bise,  
 Se Dame Diex me saut,  
 Puent bien percevoir,  
 S'il ont tant de savoir,  
 Que boene robe vaut.  
 Nus hom ne puet savoir  
 Que robe puet valoir  
 Que toz jors a en aise ;  
 Mais cil lo sevent bien  
 Qui mainte foiz n'ont rien,  
 Ainz ont eu mesaise.  
 Je di que li tisiers  
 Ont si très haut mestiers,

to work or to till the ground, or to dig, or to do any other labour, or to do any business. No man would endure if he had not clothes to put on in the cold in winter, when it rains and snows, and the wind blows, and the hail comes down, that the weather is wretched. They who are in their shirt in the wind and the gale, as God may save me, may well perceive, if they have any power of perceiving, the worth of a good robe. No man can know what a robe may be worth who is always at his ease: but they know it well who are often destitute of every thing, and thus are ill at ease. I say that the weavers have

Soz ciel n'a roi ne conte,  
 Ne nul si haut seignor,  
 Qui do drap n'ait enor,  
 Ne nus hom qui peust  
 Tant faire qu'il seust  
 A dire n'à conter  
 La gent qui de tissier  
 Ont mainte foiz mestier.  
 Moult les doit-en amer  
 Et roi et duc et conte ;  
 De toz tissier qui sont,  
 Por Deu, lor dit et cont,  
 Et lor pri et semont,  
 Por Dieu et por enor,  
 Aucune rien dou lor ;  
 Venuz est li mestiers,  
 Car je ne sai aler  
 Ne tolir ne enbler  
 Autrement sanz tisier.

CI FINIT DES TISSERANZ.

such very high avocation, that under heaven there is neither king nor saint, nor any so high lord who does not derive honour from their cloth, nor any man who could do so much as to be able to tell and to relate the number of people who have often need of the weaver. People ought to love them much, both king, and duke, and earl. Of all who are weavers, for God's sake, I tell and relate to them, and pray and ask them, for God and for honour, something of theirs: my need is come, for I can neither go, nor take, nor steal without a weaver.

*Here finishes of the Weavers.*

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## V.

## A SATIRE ON WOMEN'S HORNED HEAD DRESSES.

THIS very curious satire is taken from a manuscript in the Bibliothèque Royale at Paris, written, as M. Paulin-Paris informs us, within the first ten years of the fourteenth century. It is here printed from M. Jubinal's work, entitled *Jongleurs et Trouvères, ou choix de Saluts, Epîtres, Réveries, et autres pièces légères, des xiii et xiv siècles*. Paris, 1835. Jehan de Meun, who completed the *Romance of the Rose*, speaks of this fashion: he describes the gorget, or neck-cloth, as being twisted several times round the neck, and pinned up to the horns—his words are:—

“ La gorge et li goitrons sont hors de la touelle,  
Où il n'a que .iij. tours à la tourne-bouelle;  
Mais il y a d'espingles plus de demie escuelle  
Fichiées es .ij. cornes et entour la rouelle.”\*

After observing, that these horns appear to be designed to wound the men, he adds:—

“ Je ne say s'on appelle potences ou corbiaux  
Ce qui soustient leurs cornes, que tant tiennent à biaux;  
Mais bien vous ose dire que sainte Elysabiaux  
N'est pas en Paradise pour porter tiex babiaux.  
  
Encores y font elles un grant harribourras,  
Car entre la touelle, qui n'est pas de bourras,  
Et la temple et les cornes, pourroit passer un ras  
Ou la greigneur moustelle qui soit jusques Arras.”†

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\* The breast and the throat are out of the towel (gorget), where there are but three turns (some texts have *trous*, i. e., three holes) to the neck-kerchief; but there is more than half a basin full of pins stuck in the two horns and about the circular part.

† I know not whether they call gibbets, or corbels, that which sustains their horns, which they consider so fine; but I venture to say that St. Elizabeth is not in Paradise for having carried such baubles. Moreover they make a great incumbrance; for between the towel (gorget), which is not of coarse linen, and the temple and the horns, may pass a rat, or the largest weasel on this side Arras.

This fashion of wearing the hair was also alluded to as "le bossu;" and it is the resemblance that these *bosses*, at each side of the head, bore to the close-curved horns of a ram, that made the Bishop of Paris incite persons, by promise of pardon for sin, to cry, "Hurte, belier," and "push, ram!" as described in the ensuing satire. The head here engraved



from an effigy of a lady of the Ryther family, in Ryther church, Yorkshire, is a good illustration of this fashion; great pads of false hair appear on each side of her head; and it "is hooped, with a band," as described in the ensuing satire. The gorget also appears

pinned up to it, as Jehan de Meun describes it; allowing a space between that and the bosses for a rat to creep. The way in which the heads were bandaged and secured in a golden net-caul, termed, *crestine*, *creton*, *crestine*, and *crestinette*, may be seen in our second cut, from a drawing in Royal MS., 15, D. 2 (temp. Edward I). This preposterous fashion took a more extravagant turn, after suffering a short decadence, and in the reign of Henry IV reappeared with the horns pointed like a crescent over the forehead, which increased as the fashion grew older, until the reign of Henry VI, when an enormous pair of horns rose on each side the head of a lady. We must refer to Lydgate's Satire, on a future page, for the illustration of this fashion.



#### DES CORNETES.

Li evesques parisiens  
Est devins et naturieds,  
Si se prent garde

TRANSLATION.—The Bishop of Paris is a theologian and a philosopher; he observes that a woman is too foolish a hussey

Que fame est trop fole musarde,  
 Qui forre son chief et se farde  
     Por plere au monde.  
 Fame n'est pas de pechié monde,  
 Qui a sa crine noire ou blonde  
     Selonc nature,  
 Qui i met s'entente et sa cure  
 A ajouster .i. forreure  
     Au lonc des treces.  
 L'evesques connoist lor destreces;  
 De lor orgueil de lor nobleces  
     Si les chastie,  
 Et commande par aatie,  
 Que chascun "hurte, belin" die.  
     Trop i tardon;  
 "Hurte, belin" por le pardon.  
 Se des fames ne nous gardon,  
     Ocis serommes.  
 Cornes ont por tuer les hommes.  
 D'autrui cheveus portent granz sommes,  
     Desus lor teste.

who puts a false hair on her head and paints herself to please the world. A woman is not free from sin, who has her hair dark, or blonde, according to nature, when she places her intention and care in fixing the false hair along on her tresses. The bishop knows their failings, and he chastises them for their pride in their finery; and commands, in scorn, of them that each person cry out: "push, ram." We are too slow about it; "Push, ram," for the pardon. If we do not take care of ourselves from the women we shall be slain. They have horns to kill the men; they carry great masses of other people's hair upon their heads.



L'en doit bien redouter tel beste ;  
 Il n'est ne foudre ne tempeste  
     Que je tant doute,  
 Qu'ele art et point, et fiert et boutte :  
 Tout le plus sage n'i voit goutte  
     A s'en deffendre.  
 Dès lors vout fame à mal entendre  
 Qu'ele fist en enfer descendre  
     Le premier pere.  
 Fame qui ainsi son chief pere,  
 Ne cuidiez pas que ne l'compere  
     S'el ne s'amende.  
 N'ai pas paor que teste fende,  
 Qui est ferrée de tel bende  
     Et de cerciaus.  
 Et si ont fet cols toz noviaus.  
 Sor lor cols metent lor joiaus,  
     Et lor crespines :

We may well be afraid of such a beast; there is neither thunder nor tempest which I fear so much, when she fumes, and pricks, and strikes, and pushes: the wisest man that is does not see at all how to defend himself against them. Woman began to turn herself to evil from the time she caused our first father to descend into hell. A woman who thus adorns her head, don't you believe but what she will pay for it, if she does not amend herself of it. I have no fear of a head splitting which is hooped with such a band and with circles: and they have made collars quite new; on their necks they put their jewels and their *crespines*.\* And they make collars of the end of the *eschines*,

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\* Golden net-work; thus in the *Lay of Sir Launfal*, we are told of two ladies that—

" Their kercheveys were well schyre  
 Arrayed with ryche gold wyre."

Et font cols du bout des eschines,  
 Et font cornes de lor poitrines.  
 C'est grant viltance  
 Que fame est de tel contenance.  
 Je n'ai point de bone esperance  
 En tel posnée.

Robe ainsinques escoletée  
 Semble le treu d'une privée,  
 Ne plus ne mains ;  
 L'en lor puet bien veoir es sains,  
 L'en i metroit bien ses .ij. mains  
 Ou une miche.  
 Tels bobanz ne vaut pas la briche.  
 Il n'est si bele ne si riche,  
 Ne tant soit fiere,

and they make horns of their breasts.\* It is a great shame that a woman is of such behaviour. I have no hope in such gaudiness.

A robe also open at the neck seems like the hole of a privy; neither more nor less. One may easily see into their breasts; and one might easily put there his two hands, or a small loaf. Such pride is not worth any thing. There is not one so fair, nor so rich, nor proud as she may be, that if she were to-morrow

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\* This passage, which is in some degree obscure, may mean "they stiffen their collars with whalebone, which makes the breast project like a horn." At the commencement of the next stanza we are told that a loaf might be hidden in the open space thus formed.

S'ele estoit demain en la biere,  
 Que l'en besast pas en la chiere,  
 Ce set-on bien,  
 Plus que l'en feroit .i. mort chien.  
 Tout ce boban ne vaudra rien  
 Après la mort.  
 Fole est fame qui s'i amort.  
 Tel cointise maint homme a mort  
 Et deceu.  
 L'evesque l'a aperceu ;  
 Si ne s'en puet estre teu,  
 Ainz en sermone,  
 Et à toz cels .x. jors pardone,  
 Que crieront à tel personne,  
 " Hurte belin !"

on her bier, one would kiss her in the face (it is well-known), more than one would do it to a dead dog. All this pride will be worth nothing after death. The woman is mad who bites at it. Such quaint fashions\* have brought many a man to death, and deceived him. The bishop perceived it, and he could not keep silence, but he preached about it, and he gives ten days pardon to all those who will cry out at such a person, "push, ram."

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\* *Cointise*, or *queintise* : literally signifying, anything quaint or fanciful in dress ; is used in that sense by Chaucer, who describes the dress of one of the characters, in his translation of *The Romaunt of the Rose*, thus:—

" Wrought was his robe in strange guise,  
 And al to-slyttered (cut to pieces) for quentyse."

The scarf worn on the heads of ladies was, in the fourteenth century, termed a *cointoise*, and also that worn by knights on their tilting helmets ; the edges being frequently cut and jagged, and, sometimes, taking the shape of a series of leaves.

Foi que je doi saint Mathelin,  
 De chanvre ouvré ou de lin  
     Se font cornues,  
 Et contrefont les bestes mues,  
 Qui vuelent estre conneues  
     Des preudes dames.  
 Miex lor venist pensser des ames,  
 Ansi com font les preudes fames,  
     De simple afere,  
 Qui ne se vuelent pas deffere,  
 Ne lor char monstret por atrere  
     Les lecheors.  
 Qui font les hommes trop piors,  
 Trop plus fols et plus pécheors,  
     Par lor atret ;  
 La fole contenance atret  
 Tel qui s'en fust ore retret,  
     Je n'en dout mie.  
 Si croi, se Diex me beneie,  
 Que fame qui ainsi se lie  
     Et se desguise

By the faith I owe St. Mathurin! they make themselves horned with worked hemp, or flax, and counterfeit dumb beasts; who will be known for worthy ladies. It would be more to their advantage to think of their souls; as do the worthy women of simple manners, who will not make a display of themselves, nor shew their flesh, to attract libertines. They make men much worse, greater fools, and greater sinners, by their enticement; this foolish behaviour entices those who would, long ago, have kept out of temptation, I do not doubt. And I believe, as God may bless me, that a woman who thus decorates herself,

Et son chartois tant aime et prise,  
 N'est pas de grant bonté esprise  
 Dedenz le cuer.  
 Je ne le croiroie à nul fuer,  
 S'ele ert ma cousine ou ma suer,  
 Que ne fust fole.

De lor cornes est grant parole,  
 Genz s'en gabent, n'est pas frivole,  
 Parmi la vile.  
 Tel cointise est à Dieu trop vile :  
 C'est aussi voir comme evangile,  
 Et n'est pas fable ;  
 Mès je croi bien que le deable  
 Les veut asseoir à sa table,  
 Qui leur ensaingne  
 Que n'i ait nule qui se faingne  
 De porter de pechié l'ensaingne  
 Desus son chief.  
 Hurte, belin, tout de rechief,

and disfigures herself, and loves and values so much her flesh, is not much occupied with goodness within her heart. I would not believe, on any terms, even if she were my cousin, or my sister, but that she is a foolish woman.

There is great talk about their horns ; people mock them (I am not joking) throughout the town. Such a foolish whim is too vile in the sight of God—it is as true as gospel, and no fable: but I believe well that the devil intends to seat them at his table ; who teaches them so, that there is not one who does not hasten to carry the standard of sin above her head. *Push,*

Por le pardon. C'est grant meschief  
 Que la vermine  
 Mengera ce que je devine,  
 Et que très bel pel d'ermine  
 Cuevre et aorne ;  
 Et l'ame sera triste et morne  
 En enfer, dont nus ne retourne  
 Tant en i voise.  
 C'est uns leus où nus ne s'envoise ;  
 N'i a fors plains et criz et noise,  
 Paine et dolor.  
 Celes n'en ont pas grant solor  
 Qui tant vuelent metre du lor  
 En fol usage,  
 Et enlument lor visage,  
 Et nous font tendre le musage  
 Por esgarder.

*ram, immediately for the pardon.\** It is a very lamentable thing that vermin will eat I know what, which a very fair skin of ermine covers and adorns; and the soul will be sad and sorrowful in hell, from which no one returns when they have once gone there. It is a place where no one enjoys himself; there is nothing there but complaints, and cries, and noise, suffering and grief. Those women have no great consolation in view, who will put so much of their property in foolish use, and make bright their countenance, and lay out snares for us to look at them.

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\* A sudden ejaculation by the poet; who cries: "Hurte belin," for the promised pardon of the Bishop of Paris, when speaking of the ladies' follies; and his condemnation of them.

Il les en venist miex garder ;  
 Moquier s'en font et regarder  
     En mainte place.  
 Il n'est pas droiz, jà Dieu ne place,  
 Que tel cointise honor lor face  
     Mès grant despit.  
 N'iront pas, je les en respit,  
 Ou repos qui tout sanz respit  
     Est otroié  
 A celes qui bien emploïé  
 Ont lor tens, et ont Dieu proïé  
     Por lor pechié  
 Et ont si lor cheveux trechié,  
 Qu'autre chose n'i ont drecié  
     Ne ajousté.  
 Mult a or le monde ajuté  
 Cele, qoi qu'il li ait cousté,  
     Qui puet venir  
 El repos qui est sanz fenir.  
 Por ce se fet-il bon tenir  
     De bobancier,

It would be more profitable for them to take better care ; they cause themselves to be mocked and despised in many a place. It is not right, now may God please, that such quaint fashions should do them no honour, but rather great despite. They will not go, I promise them, to the repose which, without any doubt, is given to those who have well employed their time, and who have prayed God for their sin, and have dressed their own hair, and have not decorated it, or added to it any other thing. Now the world has been very profitable to her, whatever it may have cost her, who may be able to arrive at the repose, which is without end. Therefore it is good to refrain from finery,

Et de jengler et de tencier.  
 Mès je croi bien que vendengier  
 Se veut et vendre  
 Fame qui ainsi veut entendre  
 A soi cointir, por plus esprendre  
 Cil qui la voit ;  
 La cointise les genz deçoit,  
 Et tout le cuer de l'omme trait.  
 Lors si chancele,  
 Et si pensse, j'ameraï cele,  
 Tout ne soit-ele mie bele,  
 S'est-ele cointe.  
 Ainsi li fols la fole acointe,  
 Et ceste biauté est ajointe  
 Contre réson.  
 Atant des fames nous teson,  
 Et fin en cest ditié feson.

## EXPLICIT DES CORNETES.

and from squabbling, and quarrelling. But I believe well, that a woman wishes to make a harvest of herself, and offer herself for sale, who is thus employed in making herself gay, to catch the attention of him who sees her. These quaint fashions deceive people, and seduce a man's heart; then he wavers, and he thinks, I will love her, although she may not be handsome, yet she is gay. Thus the foolish man joins himself to the foolish woman, and this beauty gets the better of his reason. Now let us say no more about women, and let us make an end of this ditty.

---





Nou hath prude the pris in everuche plawe ;  
 By mony wymmon un-wis y sugge mi sawe,  
 For 3ef a ledy lyne is leid after lawe,  
 Uch a strumpet that ther is such drahtes wil drawe ;  
                   in prude  
 Uch a screwe wol hire shrude  
 Thah he nabbe nout a smoke hire foule ers to hude.

Furмест in boure were boses y-broht,  
 Levedis to honoure ichot he were wroht ;  
 Uch gigelot wol loure, bote he hem hadde soht ;  
 Such shrewe fol soure ant duere hit hath a-boht ;  
                   in helle       •  
 With develes he shule duelle,  
 For the clogges that cleveith by here chelle.

Nou ne lacketh hem no lyn boses in to beren ;  
 He sitteth ase a slat swyn that hongeth is eren.

Now pride hath the prize in every play ; of many unwise women I say my saw,—for if a lady's linen is laid after law,—every strumpet that there is such draughts will draw ;—in pride—every shrew will clothe herself,—though she have not a smock to hide her dirty tail.

First in bower were bosses brought,—to honour ladies I wot they were wrought ;—every giglot will lour, unless she have them sought ;—such shrew full sourly and dearly hath bought it ;—in hell—with devils they shall dwell,—on account of the clogs which hang by their jowls.

Now they want no linen to bear bosses in ;—they sit like a slit swine which hangs its ears.—Such a juggling contrivance

Such a joustynde gyn uch wrecche wol weren,  
 Al hit cometh in declyn this gigelotes geren ;  
     upo lofte  
 The devel may sitte softe,  
 Ant holden his halymotes ofte.

3ef ther lyth a loket by er outhur e3e,  
 That mot with worse be wet for lat of other le3e ;  
 The bout and the barbet wyth frountel shule fe3e ;  
 Habbe he a fauce filet, he halt hire hed he3e,  
     to shewe  
 That heo be kud ant knewe  
 For strompet in rybaude3 rewe.

every wretch will wear,—that these giglots' gear all comes to nothing;—on high—the devil may sit soft,—and hold his sabbaths often.

If there lies a locket by ear or eye,—that may with worse be wet, for lack of other lye; the but and the barbel with frontlet shall quarrel;—if she have a false fillet, she holds her head high,—to show—that she is famous and well known—for a strumpet in the ribalds' ranks.

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## VII.

## A SATIRE ON MANNERS AND COSTUME.

THIS curious poem, written in the latter part of the fourteenth century, is given from a copy in Harleian MS. No. 536. Another is in MS. No. 941, the variations in which are given as foot-notes in italics. The allusion to the long pointed toes, which came into fashion in the extravagant reign of the foppish and weak monarch Richard II, is sufficient to fix the date of this composition. These long toes were termed *cracowes*, from the city of Cracow, from whence they were originally imported; and they were sometimes fastened to the knees of the wearer with chains of gold and silver. A curious manuscript in the Royal Collection, marked 20. B. 6., represents the uncles of Richard II with such fashionable inconveniences, which if bent upward would certainly reach to the knee; and there is the appearance of a chain, for securing them, hanging from the garter of one of these noblemen, here engraved of the same size as the original. This fashion continued to the middle of the reign of Edward IV, notwithstanding sumptuary laws to restrain their length. They were stuffed with tow and moss, to make them curl upwards, soon after their introduction; probably to prevent inconvenience in walking, and thence were termed "Devil's claws," by the satirists. Mr. C. R. Smith has, in his Museum of London Antiquities, some of these shoes of the time of Edward IV, and the toes of others six inches in length, with stamped ornaments upon them; they are stuffed with moss, as described by contemporary writers, and were discovered in excavations at Whitefriars. For the convenience of such fashionables a long-toed *patten* was introduced; and I must refer to my volume on



*Costume in England*, pp. 190, 194, 449, 450, for engravings illustrative of all the varieties then worn.

---

SYNG I wolde, but, alas! *descendunt prospera grata* ;  
 In Ynglonde sumtyme was *regnorum gemma vocata* ;  
 Of manhode the flowre *ibi quoque quondam floruit omnis* ;  
 Now goo\* is that tour, *traduntur talia sompnis*.  
 Lechery, slouthe, and pride, *hii sunt quibus Anglia paret* ;  
 Sith trouthe is set asyde, † *dic qualiter Anglia staret*.  
 Whicheoure frendis were, *nostri fient inimici*,  
 With bowe, sheld, and spere, *poterunt en talia dici*.  
 Ofte tymes have we herd *mala nobis esse futura* ;  
 But ever we ‡ desired *a nobis commercia plura*.  
 Lo! within oure loud *insurgunt undique guerre* ;  
 But God put to his hond, *fiet destructio terre*.  
 On water and on londe, *que quondam nos timuerunt*,  
 Now many a thousand *nos parvo per mare querunt*.  
 The drede of God is went, § *humanus sed timor astat* ;  
 Who seyt || trowthe is shent, ¶ *regnum violencia vastat* ;  
 Rowners\* and flaterers, *hii regno sunt nocituri* ;  
 Wolde God soche claterers *sua subdant colla securi*.  
 Ingelonde, awake now, *consurgunt jugiter hostes*,  
 And good hede take thow, *fac hostia, dirige postes*.  
 The ryche make † mery, *sed vulgus collacrimatur* ;  
 The people is wery, *que ferme depopulatur*.  
 The chirche is greved, *quia spiritualia cadunt* :

---

\* Gone. † *Sethyn treweth was sett o syde.* ‡ *We have.*  
 § *Want.* || *Sayth the.* ¶ *Confounded.* \* *Whisperers.*  
 † *Maketh.*

Som bethe\* myschevyd, *plus dampni crescere credunt.*  
 Inlond goith to noughte, *plus fecit homo viciosus ;*  
 To lust man is broughth, *nimis est homo deliciosus.*  
 Goddis† halydays *non observantur honeste,*  
 For unthryfty pleyis‡ *in eis regnant manifeste.*  
 Unthrifte and wombe§-joye, *steriles et luxuriosi,*  
 Jentelys,|| gromys,¶ and boyes, *socii sunt atque gulosi.*  
 Sojettys\* and sovereyns *uno quasi fune trahuntur ;*  
 Put thei be to peyne, *in eos quicumque loquuntur.*  
 At Westmynster halle *legis sunt valde scientes ;*  
 Nevertheles for hem all,† *ibi vincuntur jura potentes ;*  
 That never herd the caas,‡ *juramento tunc meditantur,*  
 Than the mater woll thei face, *et justum dampnificabunt,*  
 And an obligacion, *de jure satis valitura,*  
 Thurgh§ cavelacion|| *erit effectum caritura.*  
 His owne caas many a man *jam judicat et moderatur ;*  
 Lawe helpith not hem,¶ *ergo heu ! lex evacuatur.*  
 Manslawghter and thefte *crucis ad votum redimuntur ;\**  
 Ware‡ of evel-spon waste, *quia pravos prava sequuntur.*  
 Jurroures with peynted slevys, *inopes famuli dominorum,*  
 This hurtyth and grevyth, *novit Deus ipse deorum.*  
 Gret hurt to this londe *est usurpata potestas ;*  
 Therefore put to his hond *regis metuenda majestas*

\* *And some bene.*† *God ys dere.*‡ An allusion to the performance of mysteries and miracle plays, on Corpus Christi, and other great feasts. § *Wombes.*|| Gentlefolks. ¶ Grooms. \* Subjects. † *Noght ellys before thayme all.* ‡ *Case.* § *Through a fals.* || Cavelling.¶ *Then.* \* This means, that bribery was used; and the phrase, redemption by the cross, alludes to the cross that universally appeared on the reverse of the coinage. † *Be warre.*

*Prenegard, prenegard, thus bere I myn baselard.*

Lestenit,\* lordyngs, I you beseke,†

Ther is non man worth a leke,

Be he sturdy, be he meke,

But‡ he bere a baselard.

Myn baselard hath a shethe of red,

And a clene loket of led,

Me thinkit I may bere up myn hed,

For I bere myn baselard.

My baselard hath a wrethen hafte,§

Quhan I am ful of ale cawte,||

It is gret dred of man slawte,¶

For then I bere, &c.

My baselard hath a sylver schape,\*

Therefore I may both gaspe and gape,

Me thinkit I go lyk non knape,†

For I bere a baselard.

My baselard hath a trencher‡ kene,

Fayr as rasour scharp and schene,

Evere me thinkit I may be kene,

For I bere, &c.

As I gede up in the streete,

With a cartere I gan mete;

“Felaw,” he seyde, “so mot I the,§

Thou shalt forgo|| thi baselard.”

\* Listen.

† Beseech.

‡ Unless.

§ Twisted; platted.

|| Caught.

¶ Slaughter.

\* Chape, the cross-bar, or guard.

† Lad; clown.

‡ Blade.

§ So may I thrive.

|| Let go

The cartere his qwyppe\* began to take,  
 An al myn fleycht† began to qwake,  
 And I was lefe‡ for to escape,  
     And there I left myn baselard.  
 Quan I cam forth onto myn damme§  
 Men hed was brokyn to the panne,||  
 Che seyde I was a praty manne,  
     And wel cowde bere myn baselard.

## IX.

BALLAD ON THE FORKED HEAD-DRESSES  
 OF LADIES.

THIS satirical production of "Dan John Lydgate," the chief poet of the reign of Henry V; one of the most prolific of versifiers, and, as Warton observes, "not only the poet of his monastery, but of the world in general"; is given from MS. Oxon. Laud. D. 31, N. 683, Bernard, 798, as printed in Mr. Halliwell's *Selection from Lydgate's Minor Poems*. The fashion satirized by our poet was one that had previously called for condemnation, as this volume already proves; but we meet with no pictured instance then, equalling the monstrosity of those now worn; and of which an example is given from an illumination in the Royal MS. 15, E. iv. Monstrelet notices, in his *Chronicles*, that a certain friar, named Thomas Conecte, carried his opposi-

\* Whip.

† Flesh.

‡ Glad.

§ Dame.

|| The brain-pan, an old term for the skull.



tion to this fashion so far, as to travel through Flanders, preaching against it: "he was so vehement against them, that no woman thus dressed dared to appear in his presence; for he was accustomed, when he saw any of them with such dresses, to excite the little boys to torment and plague them, giving them certain days of pardon for so doing, and which, he said, he had the power of granting. He ordered the boys to shout after them, *au hennin, au hennin!* even when the ladies were departed from him, and from hearing his invectives; and the boys pursuing them, endeavoured to pull down these monstrous head-dresses, so that the ladies were forced to seek shelter in places of safety. Many altered their head-tire," he says, "and others gave them to the preacher to burn before his pulpit; but this reform lasted not long, for like as snails, when any one passes by them, draw in their horns, and when all danger seems over put them forth again,—so these ladies, shortly after the preacher had quitted their country, forgetful of his doctrine and abuse, began to resume their former colossal head-dresses, and wore them even higher than before." It will be observed that this enthusiastic preacher adopted the plan of the Bishop of Paris, mentioned on p. 30, in nick-naming the head-dress, and promising pardons to all who insulted the wearers. It is impossible to suppose that Lydgate's Satire could have had more effect than Conecte's preaching.



HERE GYNNETH A DYTÉ OF WOMENHIS HORNYS.

OFF God and kynde procedith al bewté ;  
 Crafft may shewe a foreyn apparence ;  
 But nature ay must have the sovereynté.  
 Thyng countirfeet hath noon existence.  
 Tween gold and gossomer is greet dyfference ;  
 Trewe metalle requeryth noon allay ;  
 Unto purpos by cleer experyence,  
 Beuté wol shewe, thogh hornys wer away.

Ryche attyres of stonys and perré,  
 Charbonclys, rubyes of moost excellence,  
 Shewe in darknesse lyght where so they be,  
 By ther natural heavenly influence.  
 Doublettys of glass yeve a gret evydence,  
 Thyng counterfeet wol fayler at assay ;  
 On this mater concludyng in sentence,  
 Beuté wol shewe, thogh hornes were away.

Aleyn remembreth, his compleynt who lyst see,  
 In his book of famous elloquence :  
 Clad al in flours and blosmes of a tre  
 He sauhe nature in hir moost excellence,  
 Upon hir hed a kerche of Valence,  
 Noon other richesse of counterfet array ;  
 T'exemplyfie by kyndely provydence,  
 Beuté wol shewe, thogh hornes were away.

Famous poetis of antyquyté,  
 In Grece and Troye renoméd of prudence,  
 Wrot of Queen Heleyne and Penelope,  
 Of Pollycene, with hir chast innocence ;  
 For wyves trewe calle Lucrece to presence ;  
 That they wer faire ther can no man sey nay ;  
 Kynde wrouht hem with so gret dyllygence,  
 Ther beuté kouth hornys wer cast away.

Clerkys recorde, by gret auctoryté,  
 Hornes wer yove to bestys for dyffence ;  
 A thyng contrarye to femynyte,  
 To be maad sturdy of resystence.

But arche wives, egre in ther vyolence,  
 Fers as tygres for to make affray,  
 They have despit, and ageyn concyence,  
 Lyst nat of pryde, then hornes cast away.

## L'ENVOYE.

Noble princessis, this litel schort dyté,  
 Rudely compyled, lat it be noon offence  
 To your womanly mercifulle pyté,  
 Though it be rad in your audyence ;  
 Peysed every thyng in your just advertence,  
 So it be noon dysplesaunce to your pay ;  
 Under support of your pacyence,  
 Yeveth example hornes to cast away.

Grettest of vertues ys humylyté,  
 As Salamon seith, sonne of sapyence,  
 Most was accepted onto the Deyté,  
 Taketh heed herof, yevethe to his wordis credence,  
 How Maria, whiche hadde a premynence  
 Above alle women, in Bedlem whan she lay,  
 At Crystys birthe no cloth of gret dispence,  
 She wered a kovercheef, hornes wer cast away.

Off birthe she was hihest of degré,  
 To whom alle angellis dyd obedyence ;  
 Of Davidis lyne wich sprang out of Jessé,  
 In whom alle vertues by just convenyence,  
 Maad stable in God by gostly confydence,  
 This rose of Jericho, ther grewh non suyche in May,  
 Pore in spirit, parfit in pacyence,  
 In whom alle hornes of pride wer put away.

Modyr of Jhesu, myroure of chastyté,  
 In woord nor thouht that nevere dyd offence;  
 Trewe examplire of virgynyte,  
 Hed spryng and welle of parfit contynence;  
 Was never clerk by rethoryk nor scyence  
 Koude all hir vertues reherse onto this day;  
 Noble pryncessis of meek benyvolence,  
 Be example of hir your hornes cast away.

## X.

BALLAD AGAINST EXCESS IN APPAREL,  
 ESPECIALLY IN THE CLERGY.

FROM HARLEIAN MS. No. 372. It is written on a little slip of paper, and was composed about the middle of the fifteenth century, says Strutt, in his *History of Dress*. Mr. Planché, in his Notes to the last edition of that work (vol. ii, p. 140) says, "that from the mention of the high caps, and letting the hair grow into the eyes, the date should not be later than 1467," when Monstrelet notes this change in costume; and Paradin says: "they suffered their hair to grow after the *Nazarene fashion*; and to such a length as to obstruct their sight, and cover the greater part of the face." The lines which commence this ballad are evidently paraphrased from those which the Scots made in the reign of Edward III, and which ran thus:—

"Long beirds hertiless,  
 Peynted hood witless,  
 Gay cotes graceless,  
 Maketh Englonde threfleese."

And which are said to have been chaunted in their derision, and affixed to the door of St. Peter's church, at Stangate. The excesses of the clergy met with many notices from the writers of mediæval times, who attack them for their fondness for the fashionable fopperies of the laity. The luxuriousness of the church apparel, rivalling that of royalty, was not to them so exceptionable as their love for short dresses, cut and trimmed at the edges into the form of leaves; for jewelled girdles and daggers at their side; for hawks, hounds, and sports unsuited to decorum or their sacred character. Chaucer's Miller is loud in his condemnation, and so is *Piers Plowman*, see p. 49; and Staunton, in his *Visions of Purgatory*, describes vain prelates, who had worn such clothing, tormented with serpents, snakes, and other reptiles, to which the "jagges and dagges" of their vain-glorious clothing had been transformed for their punishment.

---

YE prowde galantts hertlesse,  
 With your hygh cappis witlesse,  
 And your schort gownys thriftlesse,  
 Have brought this lond in gret hevynesse.

With your long peked shone,  
 Therefore your thrifte is almost don;  
 And your longe here in to your eyen,  
 Have brought this lond to gret pyne.

Ye poepe holy\* prestis full of presomcion,  
 With your wyde fueryd hodes,† voyd of discrecion;  
 Un to your owyn prechyng of contrary condition,  
 Whech causeth the people to have lesse devocion.

---

\* Hypocritical.

† Furred hoods.

Avauncid by symony in cetees and townys,  
 Make shorter your taylis, and broder your crownys,  
 Leve your short stuffede dowblettes and your pleytid  
 gownys,  
 And kepe your owyn howsyng, and passe not your  
 boundis.

Repreve not other men, I shall tell you whye,  
 Ye be so lewyd your selfe there setteth no man you bye.  
 Yt is not but a schame, ye wold be called holly,\*  
 For worse dysposyd people levyth not under the skye.

Ffirst make fre yourselfe, that now to syne† be bounde,  
 Leve syne and drede, than may ye take on hande  
 Other to repreve, and that I understonde,  
 Ye may amende all other, and bryng pese to londe.

---

 XI.

## SONG ON SERVING MEN.

From Sloane MS. No. 1584; a small thick volume, partly paper, and partly parchment, containing a heterogeneous mass of subjects; some considerably older than others. Ritson has printed it in his *Ancient Songs*, p. 91, and says that the book was the manual of a priest in the time of Henry VIII, who wrote many of the pieces. The ensuing song appears to be as old as the reign of Edward IV. The burthen was exceedingly popular,

---

 \* Holy.

† Sin.

and is mentioned in the *Vision of Piers Plowman* as a country chorus.

“And thanne seten hemme,  
And songen at nale,  
And holpen ere this half acre  
With hey, trolly lolly.”

---

So well ys me be gone. Troly, lole lo.  
Well ys me be gone. Troley, loley.  
Off servyng men I wyll begyne. Troley, loley.  
For they goo mynyon trym. Troley, loley.  
Off mete, and drynk, and feyr clothyng. Troley, loley.  
By dere God I want none. Troley, loly.  
His bonet is of fyne scarlett. Troly, loley.  
With here as black as geitt.\* Troly, lolye.  
His dublett ys of fyne satyne. Troly, lolye.  
Hys shertt well mayd and tryme. Troly, lolye.  
Hys coytt† itt is so tryme and rownde. Troly, loly.  
His kysse is worth a hundred pounde. Troly, lolye.  
His hoyses‡ of London black. Troly, lolye.  
In hyme there ys no lack. Troly, lolye.  
His face yt ys so lyk a man. Troly, lolye.  
Who can butt love hym than. Troly, lolye.  
Whersoever he be he hath my heart. Troly, lolye.  
And shall to deth depart. Troly, lolye.  
So well ys me be gone, Troly, loly.  
So well ys me be gone. Troly, lolye.

---

\* Jet.

† Coat.

‡ Hose.

## XII.

## THE GARMENT OF GOOD LADIES.

THIS elegant poem is given from the *Ancient Scottish Poems*, published from the manuscript of George Bannatyne, 1568, (edited by Lord Hailes, Edin. 1770); it is the work of one of the most graceful of the minor Scottish poets, Robert Henrysoun, who flourished about the middle of the fifteenth century, but of whom little more is recorded than that he was a preceptor of youth in the Benedictine convent, at Dunfermling; and is alluded to by Dunbar, in his *Lament for the deth of the Makkaris* (or poets); where, speaking of death, he says:—

“ In Dunfermling he has tane Broun,  
With gude Mr. Robert Henrysoun.”

He appears to have deserved the epithet affixed to his name by his brother poet, equally with “the moral Gower.” His works have much of beauty and simplicity in them, and are free of the licentiousness too often indulged in by his contemporaries. He is best known to English readers by his beautiful pastoral “Robin and Makyne,” in *Percy’s Reliques*. Lord Hailes, in his notes on the following poem, calls it “a sort of paraphrase of 1 Tim. ii, 9-11.” Ellis, in his *Specimens of the Early English Poets*, says that the idea was previously conceived by Olivier de la Marche, who, in a poem entitled, *Le triomphe ou Parement des Dames d’honneur*, recommends to the ladies, slippers of humility, shoes of diligence, stockings of perseverance, garters of determination, a petticoat of chastity, a pincushion of patience, &c.

## THE GARMENT OF GUDE LADYIS.

WALD my gud lady lufe me best,  
And wirk after my will,  
I suld ane garment gudliest  
Gar mak hir body till.\*

---

\* Cause to be made for her.



Of hé\* honour suld† be her hud,‡  
 Upoun hir heid to weir,  
 Garneist§ with governance so gud,  
 Na demyng suld hir deir.||

Hir sark¶ suld be hir body nixt,  
 Of chestitie so quhyt,\*  
 With schame and dreid togidder mixt,  
 The same suld be perfyt.†

Hir kirtill suld be of clene constance,‡  
 Lasit with lesum lufe,§  
 The mailyeis|| of continwance¶  
 For nevir to remufe.

Her gown suld be of gudliness,  
 Weill ribband with renowne,  
 Purfillit\* with plesour in ilk† place,  
 Furrit‡ with fyne fassoun.§

Hir belt suld be of benigntie,  
 About her middill meit;  
 Her mantill of humilitie,  
 To tholl|| bayth wind and weit.

---

\* High. † Should. ‡ Hood. § Garnished. || No opinion should dismay her; *i. e.*, she should have no cause to fear censure.

¶ Shift. \* White. † Perfect. ‡ Constancy. § Loyal love.

|| Net-work; *Fr.* here it means the eylet-holes for lacing her kirtle.

¶ Continence. \* Purfilé; *Fr.* fringed, or bordered. † Each.

‡ Furred. § Fashion. || Bear.

Hir hat suld be of fair having,  
 And her tipat\* of trewth,  
 Hir patelet† of gude pansing,‡  
 Hir hals-ribbane of rewth.§

Hir slevis suld be of esperance,  
 To keip hir fra despair;  
 Hir gluvis|| of the gud govirnance,  
 To hyd hir fyngearis fair.

Hir schone suld be of sickernes,¶  
 In syne that scho nocht slyd;  
 Hir hois\* of honestie, I ges,  
 I suld for hir provyd.

Wald scho† put on this garmond gay,  
 I durst sweir by my seill,‡  
 That scho woir§ nevir grene nor gray  
 That set hir|| half so weill.

## XIII.

## AMENDIS TO THE TAILORS AND SOWTARS.

FROM Laing's edition of the poems of William Dunbar, (born about 1460, died about 1520) 2 vols., 8vo., Edin., 1834; in his "Justis betuix the Tailyeour and Sowtar," he had treated both

---

* Tippet.	† Partelet; a neckerchief, or gorget.	
‡ Thinking.	§ Her neck-ribbon of truth.	
Gloves.	¶ Security: steadiness.	* Hose.
† She.	‡ Felicity.	§ Wore.    Became her.

trades with sarcasm. This poem occurs both in the Bannatyne MS., written in 1568, and the Maitland MS., nearly coeval. Mr. Laing remarks, that "the old Scottish poets seem to have had an especial antipathy to the two professions of tailor and shoemaker."

---

BETUX twell houris and ellevin,  
 I dremed ane angell came fra hevin,  
     With plesand stevin, sayand on hie,  
     Tailyeouris and sowtaris, blist be ye.

In hevin hie ordand is your place,  
 Aboif all sanctis in gret solace,  
     Nixt God, grittest in dignitie:  
     Tailyeouris and sowtaris, blist be ye.

The cause to yow is nocht unkend,  
 That God mismakkis ye do amend,  
     Be craft and grit agilitie:  
     Tailyeouris and sowtaris, blist be ye.

Sowtaris, with schone weill maid and meit,  
 Ye mend the faltis of ill maid feit.  
     Quhairfoir to hevin your saulis will fie:  
     Tailyeouris and sowtaris, blist be ye.

Is nocht in all this fair a flyrok,\*  
 That has upoun his feit a wyrok,†  
     Knowll tais,‡ nor mowlis,§ in no degrie,  
     But ye can hyd thame: blist be ye.

---

\* Deformed person. † Corn, or bony excrescence on the foot.

‡ Toes swelled at joints

§ Chilblains.

And tailyeouris with weil maid clais,  
Can mend the worst maid man that gaiss,  
And mak him semely for to se :  
Tailyeouris and sowtaris, blist be ye.

Thocht God mak ane misfassonit man,  
Ye can him all schaip new agane,  
And fassoun him better be sic thré :  
Tailyeouris and sowtaris, blist be ye.

Thocht a man haif a broken bak,  
Haif ye a gude crafty tailyeour, quhat-rak,  
That can it cuer with craftes slie !  
Tailyeouris and sowtaris, blist be ye.

Off God grit kyndness may ye claime,  
That helps his peple fra cruke and lame,  
Supportand faltis with your supplie :  
Tailyeouris and sowtaris, blist be ye.

In erd ye kyth sic mirakilles heir,  
In hevin ye sal be sanctis full cleir,  
Thocht ye be knaves in this cuntré :  
Tailyeouris and sowtaris, blist be ye.

---

## XIV.

## THE MANER OF THE WORLD NOW-A-DAYES.

A BALLAD with this title was given in the first volume published by the Percy Society—*The Old Ballads*, edited by Mr. Collier. It was thence reprinted by the Rev. A. Dyce, in his edition of *The Poetical Works of John Skelton*, vol. i, p. 148; but, in a note vol. ii, p. 199, he says: "In giving this poem a place among our author's undoubted productions, I now apprehend that I deferred too much to the judgment of my friend, Mr. J. P. Collier, who had recently reprinted it, without suspecting its genuineness. It may, after all, be Skelton's; but at any rate it is only a *rifacimento* of the following verses,—found in MS. Sloane, 747, fol. 88 (the Register of the Abbey of Missenden, Berks), and very difficult to decipher." It may be worth remarking, that the concluding speech in Skelton's *Speke Parrot* is conceived in a similar strain. The Sloane MS. may be a corrupt version of Skelton's poem, it is, certainly, the work of a bungler. The "Generall Satyre," of the old Scottish poet, Dunbar, is evidently the prototype of the following lines, which are conceived in a similar strain, even to the phraseology adopted.

---

So propre cappes,  
 So lytle hattes,  
 And so false hartes,  
                   Saw y never.

So wyde gownes,  
 In cytees and townes,  
 And so many sellers of bromys,  
                   Say I never.

Suche garded huoes,\*  
 Suche playted shoes,†  
 And suche a pose,  
                   Say y never.

Dowbletes not (?) syde,  
 The syde so wyde,  
 And so moche pryde,  
                   Was never.

So many ryven shertes,‡  
 So well appareld chyrcches,  
 And so many lewed clerkes,  
                   Say I never.

So fayre coursers,  
 So godely trappers,  
 And so fewe foluers,  
                   Say y never.

So many fayere suerdes,  
 So lusty knyghtes and lordes,  
 And so fewe covered bordes,  
                   Say I never.

So joly garded clokes,  
 So many clyppers of grotes,  
 And go vntyde be the throtes,  
                   Say I never.

---

\* Hose, trimmed with lace or binding. Stubbes, in the reign of Elizabeth, speaks of "Gally hosen, made very large and wide, reaching down to the knees, only with three or four guardes a-piece, laid down along either hose."

† It was customary to wear shoes at this time very broad at the toes, and pleated and slashed like the doublet, showing the coloured hose within.

‡ Ornamented with slashes.

So many wyde pu(r)ces,  
 And so fewe gode horses,  
 And so many curses,

Say I never.

Suche bosters and braggers,  
 And suche new facyshyont daggers,  
 And so many cursers,

Say I never.

So many propere knyffes,\*  
 So well appareld wyfes,  
 And so evyll of there lyfes,

Say I never.

The stretes so swepynge,  
 With wemen clothynge,  
 And so moche swerynge,

Say I never.

Suche blendynge of legges,  
 In tounes and hegges,  
 And so many plegges,

Say I never.

Of wymen kynde,  
 Lased be hynde, †  
 So lyke the fende,

Say I never.

\* Knives which were worn at the girdle; sometimes in richly chased scabbards of goldsmith's work.

† This fashion of lacing the gown behind appears to have come into use in the reign of Henry VII. I must refer to my work on Costume, p. 236, for a good engraved example.

So many spyes,  
 So many lyes,  
 And so many thevys,  
     Say I never.

So many wronges,  
 So few mery songges,  
 And so many ivel tonges,  
     Say I neuer.

So moche trechery,  
 Symony and vsery,  
 Poverté and lechery,  
     Say I never.

So fewe sayles,  
 So lytle avayles,  
 And so many jayles,  
     Sawe y never.

So many Esterlynges,  
 Lombardes and Flemynges,  
 To bere away our wynynges,  
     Sawe I never.

Be there sotyll weys,  
 All Englande decays,  
 For such false Januayes,  
     Sawe I never.

Amonge the ryche,  
 Where frenship ys to seche,  
 But so fayre glosynge speche,  
     Sawe I never.

So many poore,  
 Comynge to the dore,





Relygiouse in cloystere cloyd,  
 And prestes and large\* losed,  
 Beyenge so evyll disposyd,  
                   Sawe I never.

God save our sovereynge lord the kyng,  
 And all his royal sprynge,  
 For so noble a prince reyny(n)ge,  
                   Sawe I never.

---

## XV.

## ANE SUPPLICATION,

DIRECTIT FROME SCHIR DAVID LYNDESAY, KNICHT,  
 TO THE KINGIS GRACE,

In contemptioun† of Syde‡ Taillis, and Mussalit faces.

SIR David Lyndesay of the Mount, Lord Lyon king-at-arms, was born, says Chalmers, probably about 1490, and was alive in 1555, but he believes he died about 1557, though some say he lived till 1567. The satire here reprinted is given, with the notes, from Chalmers' edition of his works, vol. ii, p. 190, and is remarkable for its rude strength, in condemnation of that superfluity of cloth in dress which had again become fashionable in the reign of Richard II, and is incorrectly said by Camden, to

---

\* Query, "at large?" but it is by no means certain that "large" is the reading of the manuscript.

† Contempt.

‡ Syde, side, in the A. S. of Somner is long, large.

have been introduced by his queen, Anne of Bohemia; but the fashion was much older, and may be traced to the Normans. During the reign of Edward I, a monkish satirist gave us the following story "of a proud woman" (here translated from Mr. Wright's *Collection of Latin Stories*, published by the Percy Society)—"I have heard of a proud woman, who wore a white dress, with a long tail;\* which trailing behind her, raised a dust, even as far the altar and the crucifix. But, as she left the church, and lifted up her train on account of the dirt, a certain holy man saw a devil laughing; and having adjured him to tell why he laughed, the devil said: 'a companion of mine was just now sitting on the train of that woman, using it as if it were his chariot, but when she lifted her train up, my companion was shaken off into the dirt: and that is why I was laughing.'" The custom continued until the reign of Edward IV, when the ladies even exceeded their previous doings, and an enormous quantity of cloth was used to widen and lengthen the gown. Chalmers says:—"The parliament of James II did all that men could do to regulate dress, and to restrain the *tails of women*, as we know from Robertson's *Parliamentary Records*. Dunbar drew his sharpest pen against the ladies' *farthingaillis*; and reproves with wittiest indignation—

' Sic fowl taillis to sweep the calsay clene ;  
The dust upskailis mony a fillock.'

Lyndesay seems to have had his eye on this sumptuary satire of Dunbar, when he sat down to pen his 'Supplication against Syde Taillis.' Yet, did our poet express his *contemption* in vain. In his 'Monarchies' he again attacks female fashions; he arraigns the *ladyis* with a sort of profane mixture of seriousness and levity, at the judgment-seat of final retribution:—

' Ye wantoun ladyis, and burgis wyvis,  
That now for sydest taillis stryvis :  
Flappand the filth amang your feit,

---

\* *Cauda*—literally *tails*; the tails of a gown.

Raising the dust into the streit;  
That day, for all your pomp and pryde,  
Your taillis sall nocht your hippes hyde.'

'The Supplication against Syde Taillis' seems to have been written during the year 1538."

---

SCHIR, thocht your grace hes put gret ordour,  
Baith in the hieland, and the bordour ;\*  
Yit mak I supplicatioun,  
Till have sum reformatioun  
Of ane small falt, quhilk is nocht tressoun,  
Thocht it be contrarie to ressoun :  
Because the mater bene so vyle,  
It may nocht have ane ornate style :  
Quhairfor, I pray your excellence,  
To heir me with greit patience :  
Of stinkand weidis maculate,†  
Na man may make ane rois chaiplate.‡  
Soverane I mene of thir syde taillis,  
Quhilk throw the dust, and dubbis§ traillis,  
Three quarteris lang behynd thair heillis,||

---

\* This reform took place in 1529.

† *Maculate*; stained, tainted. The English have the verb, to *maculate*, but not the adjunct. or subst. *maculate*. Shakespeare has *maculation*.

"I will throw my glove to death himself,  
That there's no *maculation* in thy heart."

‡ Rose chaplet.

§ Mire, dirt. *Dub*; a pool of water, says Kersay.

|| The tails trailed three-quarters of a yard behind their heels, against the good of the community.

Express agane all common weillis.  
 Thocht bischoppis, in thair pontificallis,  
 Have men for to beir up thair taillis,  
 For dignitie of thair office ;  
 Richt so ane quene, or ane emprice ;  
 Howbeit thay use sic gravitie,  
 Conformand to thair majestie,  
 Thocht thair robe royallis be upborne,  
 I think it is ane verray scorne,  
 That every lady of the land  
 Suld have hir taill so syde trailland ;\*  
 Howbeit thay bene of hie estait,  
 The quene, † thay suld nocht counterfait :  
 Quhare ever thay go, it may be sene,  
 How kirk, and calsay, thay soup clene, ‡  
 The imagis into the kirk  
 May think of thair syde taillis irk : §  
 For quhen the wedder bene maist fair,  
 The dust fleis hiest in the air,  
 And all thair facis dois begarie, ||  
 Gif thay culd speik, thay walde thame warie, ¶  
     To se I think ane plesand sicht,  
 Of Italie the ladyis bricht,  
 In thair clething maist tryumphand,

---

\* Trailing so long behind them.

† The queen must have been Mary of Guise, the consort of James V.

‡ The kirk, and causey, the sweep clean.

§ *Irk* means pain, uneasiness: it is here inappropriately used for the rhyme.      || Besmear.      ¶ Revile.

Above all other Christin land :  
 Yit, quhen thay travell throw the townis,  
 Men seis thair feit beneth thair gownis,  
 Four inche aboue thair proper heillis,  
 Circular about, als round as quheillis.\*  
 Quhare throw thare dois na poulder ryis,  
 Thair fair quhyte lymmis to suppryis :  
 Bot, I think maist abusioun,  
 To se men of religioun,  
 Gar beir thair taillis throw the streit,  
 That folkis† may behald thair feit,  
 I trow Sanct Bernard, nor Sanct Blais,  
 Gart never man beir up thair clais,‡  
 Peter, nor Paule, nor Sanct Androw,  
 Gart never beir up thair taillis, I trow :  
 Bot, I lauch best to se ane nun,  
 Gar beir hir taill aboue hir bun,§  
 For no thing ellis, as I suppois,  
 Bot for to schaw lillie quhyte hois,||  
 In all thair rewlis, thay will nocht find  
 Quha suld beir up thair taillis behind :  
 Bot I have maist into despyte,  
 Pure claggokis¶ cled in roploch quhyte,\*

\* As round as wheels.

† *Folkis*; folk: Lyndsay gives plurals to collective nouns.

‡ Clothes.

§ Cause bear her tail above her bum; *bun*, for the rhyme.

|| Lilly-white hose.

¶ Draggle tails. \* Cloth made of wool in its natural colour.

Quhilk hes skant twa markis for thair feis,\*  
 Will have twa ellis† beneth thair kneis ;  
 Kittock,‡ that clekkit was yestrene,§  
 The morne, will counterfait the quene :  
 Ane mureland Meg,|| that milkis the yowis,  
 Claggit with clay abone the howis,¶  
 In barn, nor byir, scho will nocht byde,  
 Without hir kirtill taill be syde :  
 In burrowis, wantoun burges wyvis,  
 Quha may have sydest tailis stryvis,\*  
 Weill bordourit with velyoit‡ fyne,  
 But following thame it is ane pyne :  
 In somer quhen the streittis dryis,  
 Thay rais the dust abuve the skyis ,  
 Nane may ga neir thame at their eis,  
 Without thay cover mouth and neis,‡  
 Frome the powder to keip thair ene,  
 Consider gif thair cloiffis be clene.  
 Betwixt thair cleving, and thair kneis,

---

\* Who have barely two marks for their yearly wages; 26s. 8d. Scots money, during the reign of James V, were equal to 8s. 8d. at present.—*Rud. Introd. Dipl. Scotiae.*

† Two ells; i. e., two yards and two inches.

‡ *Kittock*; a wench. With the *kittock* of the Scottish poetry, and the French *catin*, there seems to be a near connection.—*Dict. Comique, in vo.* § That was hatched last night.

|| A Moorland Meg; Peg, the familiar name of Margaret.

¶ Bedraggled above the houghs.

\* He again, in the fourth book of *Monarchies*, attacks the wanton burges' wives; for striving who may have sydest, or longest tails. † Velvet. ‡ Nose.

Quha micht behald thair sweetie theis,  
 Begairit\* all with dirt and dust.  
 That wer aneuch to stanche the lust  
 Of any man, that saw thame naikit,  
 I think sic giglottis† are bot glaikit:‡  
 Without profite to have sic pryde,  
 Hailand thair claggit tailis so syde§:  
 I wald thae borrowstounis barnis had breikkis,||  
 To keip sic mist fra Malkinnis cheikkis:  
 I dreid that Malkin die for drouth,  
 Quhen sic dry dust blawis in hir mouth.  
 I think maist pane after ane rane,  
 To se thame tukit up agane;  
 Than, quhen thay step furth throw the streit,  
 Thair faldingis flappis¶ about thair feit,  
 Thair laithlie lyning furthwart flypit,\*  
 Quhilk hes the muk, and midding, wy pit.†  
 Thay waist mair claith, within few yeiris,  
 Nor wald cleith fyftie score of peiris:‡  
 Quhen Marioun from the midding gois,

---

\* Besmeared.

† *Giglet*, and kittock, equally signify a romping wench: *giglet* is often used by Shakespeare:—

"Young Talbot was not born  
 To be the pillage of a *giglet* wench."

‡ Foolish.

§ Dragging their clotted tails so long.

|| He wishes, that the towns-women had breeches, to prevent the effect of the dust.

¶ Foldings flap.

\* Their loathsome lining outward turned.

† Which has the dirt and dung-hill wiped.

‡ This is the complaint of the *parson* in Chaucer:



Frome hir morneturne,\* scho strypis the nois,  
 And all the day, quhare ever scho go,  
 Sic liquour scho likkith up also:  
 The turcumis† of hir tail, I trow,  
 Mich be ane supper till ane sow.  
 I ken ane man, quhilk swoir greit aithis,  
 How he did lift ane kittokis clathis,  
 And wald have done, I wat nocht quhat;  
 But sone remeid of lufe he gat,  
 He thoct na schame to mak it wittin,‡  
 How hir syde taylor was all beschitten,  
 Of filth sic flewer straik till his hart,  
 That he behovit for till depart;  
 Quod scho, gude schir, me think ye rew;  
 Quod he, your tail makis sic ane stew,  
 That, be Sanct Bryde, I may nocht hyde it,§  
 Ye war nocht wyse, that wald nocht hyde it.  
 Of taillis I will no more indyte,  
 For dreid sum duddroun|| me dispyte:  
 Nochtwistanding, I will conclude,  
 That of syde taillis can cum na gude,  
 Syder nor may thair hanclethis hyde,¶  
 The remanent proceidis of pryde,  
 And pryde proceidis of the devill,  
 Thus alway they proceid of evill.  
 Ane uther fault, schir, may be sene,

---

\* Morn *dary* in Sibbald. † Collections, gatherings.

‡ Known. § I cannot abide it. || Slut.

¶ Longer than is required to hide their ancles.

Thay hyde thair face all bot the ene,  
 Quhen gentill men biddis thame gude day,  
 Without reverence thay slyde away,  
 That none may knaw, I yow assure,  
 Ane honest woman, be ane hure,  
 Without thair naikit face I se,  
 Thay get no mo gude dayis of me.  
 Hail\* ane Frence lady quhen ye pleis,  
 Scho wil discover mouth, and neis;  
 An with ane humill countenance,  
 With visage bair, mak reverence.  
 Quhen our ladyis dois ryde in rane,  
 Suld no man have thame at disdane,  
 Thocht thay be coverit mouth and neis.  
 In that case thay will nane displeis,  
 Nor quhen thay go to quiet places,  
 I thame excuse, to hyde thair faces,  
 Quhen thay wald mak collatioun,  
 With any lustie companyeoun,  
 Thocht thay be hid than to the ene,  
 Ye may consider quhat I mene;  
 Bot, in the kirk, † and market placis,

\* *Hail*; salute.

† The sumptuary of James II ordains:—"That na woman cum to the kirk, nor mercat, with her face mussaled, that scho may nocht be kend, under the pane of escheit of the curchie." A muffler of the time of Henry VIII is here given, from the paintings of his French expeditions, formerly at Cowdray. They are noticed in *The Cobler's Prophecie*, 1594, where the variable



I think thay suld nocht hide thair facis :  
 Without thair faltis be sone amendit,  
 My flyting, schir, sall never be endit ;  
 Bot wald your grace my counsall tak,  
 Ane proclamatioun ye suld mak,  
 Baith throw the land, and borrowstounis,  
 To schaw thair face, and cut thair gounis,  
 Nane suld fra that exemptit be,  
 Except the quenis majeste,  
 Because this mater is nocht fair,  
 Of rethorik it maun be bair :  
 Wemen will say, this is na bourdis,\*  
 To wryte sic vyle and filthie wordis ;  
 Bot, wald thay clenge thair filthy taillis,  
 Quhilk ovir the myris, and middingis taillis ;  
 Than, suld my wryting clengit be,  
 None other mendis† thay get of me ;  
 The suith‡ suld nocht be haldin clos,  
*Veritas non querit angulos.*  
 I wait gude wemen that bene wyse,  
 This rurall ryme will nocht dispryse ;§  
 None will me blame, I yow assure,  
 Except ane wanton glorious hure,

---

nature of women's fashions are ridiculed:—

"Now is she barefaced to be seen, straight on her muffler goes ;  
 Now is she hufft up to the croune, straight musled to the nose."

Such a muffler, it will be remembered, forms a very essential part of Falstaff's disguise as "the fat woman of Brentford."

\* Jests.

† Satisfaction.

‡ The truth.

§ Dispraise.

Quhais flyting I feir nocht ane fle:  
Fair weill! ye get na mair of me.

Quod Lyndesay, in contempt of the syde taillis,  
That duddrounis, and duntibouris\* throw the dubbis  
traillis.

## XVI.

A DOSSEN OF POINTS, SENT BY A GENTLEWOMAN  
TO HER LOVER FOR A NEWE YEARES GIFTE.

FROM Sloane MS. No. 1896; a collection of moral poems, and narrative ballads, "written by Robert Smith and others, sufferers in Queen Mary's days," mixed with some of later date.† The following appears to be a production of the early part of Elizabeth's reign. I believe it to be the very ballad alluded to by Ben Jonson, in his comedy of *Bartholomew Fayre* (act ii, sc.4); where Nightingale, the ballad-singer, rehearsing the titles of his wares, mentions three of these moralizations:—

*"A dozen of divine points, and the godly garters,  
The fairing of good counsell, of an ell and three quarters."*

The fondness which the puritans ultimately imbibed for such far-fetched conceits may be illustrated from a passage of Jasper Mayne's play, *The City Match*, 1639, from which it appears they

---

\* Sluts and harlots.

† A poem written by the Earl of Essex, *late deceased*, 1576, is among them.

literally moralized dress, by working religious sentences upon it:

“Nay, sir, she is a Puritan at her needle too:  
 She works religious petticoats; for flowers  
 She'll make church histories: besides  
 My smock-sleeves have such holy embroideries,  
 And are so learned, that I fear in time  
 All my apparel will be quoted by  
 Some pure instructor.”

Nor is this a solitary notice of the custom, for in Beaumont and Fletcher's *Custom of the Country*, Rutilio says of another gentleman:—

“Having a mistress, sure you should not be  
 Without a neat historical shirt.”

---

As I on a new yeares day  
 Did walcke amidst the streate,  
 My restlesse eyes for you, my hart,  
 Did seke a fayring mete.  
 I sercht throughout the faire,  
 But nothing coulede I fynde:  
 No, no, of all ther was not one  
 That would content my mynde.  
 But all the boothes were filled  
 With fancyes fond attyre,  
 And trifling toyes were set to sale,  
 For them that would requyre.  
 Then to myselfe quoth I,  
 What meanes these childish knacks;  
 Is all the faire for children made,  
 Or fooles that bables lacks?  
 Are these the goodly gifts,  
 The new yeare to beginne;

Which friends present unto their friends,  
 Their fayth and love to winne?  
 I se I came in vayne,  
 My labour all is lost,  
 I will departe and kepe my purse,  
 From making any cost.  
 But se my happy chaunce,  
 Whilest 'I did hast away :  
 Dame Vertue doth display her booth,  
 My hasty feete to stay.  
 I joyfull of the sight,  
 Did preace\* unto the place,  
 To se the tricked† and trimmed tent,  
 For suche a ladyes grace.  
 And after I had viewed  
 Eache thing within her seate,  
 I found a knotte of peerlesse points‡  
 Beset with posyes§ neate.

---

\* Press; go hastily.

† Neat, elegant.

‡ Metal tags, at the end of ribbons, used for securing the different parts of dress: "his *points* being loosened, down fell his hose."—Shakespere's *Henry IV*, part I, act ii, sc. 4.

§ Short rhyming sentences, most usually inscribed on rings, but sometimes on brooches, and even on stirrups. In *Wits Recreations*, 1640, are many of these couplets, such as:—

"May God above  
 Encrease our love."

And similar innocent jingles. Cokes, in Ben Jonson's *Bartholomew Fayre*, speaking of the "delicate brooches for the bride-men," he will prepare for his wedding, says:—"I'le ha' this poesie put to 'em: *for the best grace*, meaning mistress *Grace*—my wedding poesie!"

Theise points in number twelve,  
 Did shew them selves to be :  
 The sence wherof by poets skil,  
 I will declare to the.

1. With meate before the set,  
 Suffise but nature's scant ;
2. Be sure thy tongue at table tyme,  
 Noe sober talke doe want.
3. Let word, let thought, and dede,  
 In honest wise agree :
4. And loke the pore in tyme of nede,  
 Thy helping hand may see.
5. When foes invade the realme,  
 Then shew thy might and strength ;
6. Tell truth in place wher thou dost come,  
 For falsed failes at length ;
7. Be fast and firme to freinde,  
 As thou wouldest him to be :
8. Be shamefast there wher shamfull dedes,  
 Be offred unto the.
9. Weare not suche costly clothes,  
 As are not for thy state :
10. Heare eache man's cause as thoh he wer  
 In wealth thine equall mate.
11. In place thy maners shewe,  
 In right and comly wyse :
12. From the let peace and quietnesse,  
 And wars from others ryse.  
 With these twelve vertuous points,  
 Se thou do tye thee round,

And lyke and love this simple gifte,  
 Till better may be found.  
 Yet one point thou dost lacke,  
 To tye thy hose before:  
*Love me as I love the*, and shall,  
 From hence for evermore.  
 Farwell.

---

## XVII.

A LAMENTABLE COMPLAINT OF THE PORE  
 COUNTRYMEN AGAINSTE GREAT HOSE,\* FOR  
 THE LOSSE OF THEIR CATTELLES TAILS.

From a collection of papers on various subjects originally belonging to John Stow (Harleian MS., No. 367). The fashion satirized was the extravagant one of stuffing the breeches with wool, tow, or hair, to make them of a most preposterous size. In Harleian MS., No. 980, is the following:—"Memorandum, that over the seats in the parliament house there were certain holes, some two inches square, in the walls; in which were placed posts, to uphold a scaffold round about the house within,

---

\* The original word for the modern breeches, which being originally in one piece to the ancle, became separated in the sixteenth century: the upper part being termed hose; the lower, or leg covering—nether stock, or stocking; and what we should now term breeches and stockings, being called the "upper stock and neather," as in Thynne's *Debate between Pride and Lowliness*; and "to stock the hose," was simply to affix the lower part, or stockings, to the breeches above.



for them to sit upon who used the wearing of great breeches, stuffed with hair like wool-sacks; which fashion being left the eighth year of Elizabeth, the scaffolds were taken down, and never since put up." Bujwer, in his *Artificiall Changeling*, 1653

gives the accompanying representation of them: saying:—"At the time when the fashion came up of wearing trunk-hose, some young men used so to stuffe them with rags, and other like things, that you might find some that used such inventions to extend them in compasse, with as great eagernesse as the women did take to weare great and stately verdingales, for this was the same affectation, being a kind of verdin-



gale breeches." He then goes on to tell of a gallant, in whose immense hose a small hole was torn by a nail of the chair he sat upon, so that, as he turned and bowed to pay his court to the ladies, the bran poured forth as from a mill; and of a thief who carried off an immense quantity of linen, and other things, concealed in the same spacious receptacle. Wright, in his *Passions of the Minde*, 1601, says:—"they are almost capable of holding a bushel of wheate; and if they be of sack cloth they would serve to carry mawlt to the mill." They were sometimes wrought with needlework, or overlaid with lace, until they became very expensive, and justify the remark of Harrison, in his *Description of Britain*:—"we, men, doe seeme to bestowe most cost upon our a——'s, and much more than upon all the rest of our bodies."

---

Who so doth longe and lyst to here  
 What newes I bringe to towne  
 Shall understande that as of late  
 I walked up and doune,

Alone my self to recreate,  
My studye cast asyde,  
I harde a voyce which me amased,  
A suddaynelye I spyed  
A silly wretche in poore araye,  
And bare for to behoulde ;  
Who cryed, alas! now dye I shall,  
For hunger and for coulde ;  
Because noe meate nor clothe I have,  
My neade for to sustayne ;  
But woo worthe them that art the cause  
Of this my pytius payne.  
For proude and paynted parragones  
And monstrus breched beares,  
This realme almost hath cleane destroyed,  
Which I reporte with teares.  
The greater sorte doth so delyte  
To paynte there bodyes gaye,  
With howses fayre, and curyus chere,  
That eateth all awaye.  
Of chymneyes choise, noe smoke therein,  
There howses fare and wide ;  
Noe menne, noe meate, noe place at all,  
For poore men to abyde.  
The meaner sorte as servinge men,  
And those that lyves by arte,  
Do still consume there wealth with pryde,  
The pore can have noe parte.  
And chefely those of eache degree  
Who monstruse hose delyghte,

As mounsters fell have done to vs  
 Most grevus hurte and spyte ;  
 For they doo not so grevus wronge  
 In wastinge those alone,  
 Although thearein they fare exceade  
 Seinge the poore have none.  
 As now of late in lesser thinges,  
 To furnyshe forthe theare pryde ;  
 With woole, with flaxe, with hare also,  
 To make thear bryches wyde.  
 What hurte and damage doth ensew  
 And fall upon the poore,  
 For want of woll and flax of late  
 Which mounstrus hose devore,  
 I will not speake, for that I think  
 Eache man doth knowe the same,  
 And cheafely thouse that till the growend,  
 The husband menne by name.  
 But heare\* hath so possessed of late  
 The bryche of every knave,  
 That nout one beast nor horse can tell  
 Whiche waye his tale is savfe.  
 For now in cuntrey rownde aboute,  
 Noe geldinge, horse, nor mare,  
 Nor other beast of any pryse,  
 Put forthe all nyght wee dare.  
 Nothinge so fearde we are of theves,  
 Whiche ofte are layde in jayles,

---

\* Hair.

As now we are of mychinge knaves,\*  
 That cut of horses tayles.  
 This marchandies is growen so great,  
 And doth require suche speade,  
 That ropers all and hearre makers, †  
 And others shall have neade,  
 Who use with heare to make suche thinges  
 As wee see commonlye ;  
 The husbanmen, and other eake,  
 Are wont to occupye,  
 For all the heare of killnes decayd  
 Cannot be well repared,  
 Ffor from twoo pence, to twelfe a pounde,  
 The pryce of heare is rased ;  
 So that the foresayd ropers all,  
 And heare makers eache one,  
 And mault makers, may well geve up  
 There occupacion.  
 Wheareas before one tyme of yeare  
 Ffor suche necessaryte,  
 The husbanmen weare wont to cutt  
 Theare horses maynes onlye,  
 But now noe mayne, nor tayle of beaste,  
 Can longe time here abyde,  
 Therefore great neade wee have in time  
 Some healpe for to provide,

---

\* Sly, skulking thieves. "How like a *micher* he standes, as though he had trewanted from honesty."—Lilly's *Mother Bombie*, 1594. Falstaff asks: "Shall the blessed son of heaven prove a *micher*, and eat blackberries?"—*Henry IV*, part I, act ii, sc. 4.

† Hair-makers.

And that with speade, to take awaye  
 Great bryches, as the cause  
 Of all this hurte: or ealse to make  
 Some sharpe and houlsome lawes  
 To remydye theise earksome illes,  
 Eare that the tyme be past;  
 Or elsse our horse and mayres shal be  
 All taylesse at the last.  
 O, that the selye beasts coulde speake,  
 As Izop made them all;  
 Then, doute I not, they wolde complayne,  
 And still for justice call.  
 Ffor now the horse hath noe defence  
 Agaynst the furyus flye,  
 Who doth assault the selye beast  
 Wheare ever he doth lye;  
 And also in the winter time,  
 The horse sustaynes moche harme,  
 His journey done, his tayle untyed,  
 Was wonte to keape him warme,  
 Besydes theise things which him conserves  
 His master hath a payne,  
 Ffor when the horse defaced is  
 Abated is the gayne.  
 Ffor that a horse both bryght of blee,\*  
 And furnished a ryght,  
 His tayle cut off, a curtall is,  
 And for a jade is dight.

---

\* Good-looking; the phrase, "that bird so bryght of blee," is often applied to the heroine of medieval romances.

So that the losse is very great,  
     Sustayned many wayes ;  
 As well of horse as other beast,  
     In these our dulfull dayes.  
 As wee of layte have often seene,  
     And perfyte proufe have hadd ;  
 Ffor when a drover came this way,  
     His harte was made full sadd,  
 To see his beastes whiche over nyght,  
     He leafte in perfyte state,  
 And in the morninge to see them cutt  
     And shorne in ruthfull rate ;  
 So that when as he mayde his counte  
     Of his harde gotten gayne,  
 Noe lesse then losse of twentye poundes  
     Hereby he did sustayne.  
 Alasse ! good man, his happe was hardde,  
     Thus comynge out of Wayles,  
 Wheare he had hasarded his beaffes,  
     And here to lose theare tayles !  
 And all to stuffe and furnyshe forthe  
     Our foule disgeysed hose,  
 Which never ganed any manne,  
     But makethe manye lose ;  
 Vnlesse that Tyburne have the gayne,  
     Wheare on dooe many ryde,  
 Ffor stealyng to mayntayne theare hose,  
     As tyme full well hath tryde.  
 Which facion fyrst the devill devised  
     As many doe suppose,

For that so fowle enormytes  
 Onely by them arose.  
 For fyrst the spoyle of clothe they make,  
 Which pynche and powle the poore,  
 And then the fylchinge of the heare  
 Doth vexe them more and more.  
 So that in tyme the charytie  
 Whiche chrysten men shoulde have,  
 By dyvers wayes is blemyshed  
 To boulster breaches brave.  
 But now for that noe remedye  
 As yet cann wel be founde,  
 I wolde that suche as weare this heare,  
 Weare well and trewly bounde  
 With every heare a louse to have,  
 To stuffe theare breyches oute ;  
 And then I trust they wolde not weare  
 Nor beare suche baggs aboute.

FINIS.

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XVIII.

SATIRE ON THE TOUN LADYES.

SIR Richard Maitland of Lethington, the author of the ensuing satire, was born in 1496, and died in 1586, at the age of ninety. Pinkerton, who has printed the ensuing poem in his *Ancient Scottish Poems*, vol. ii, p. 326, says: "he does not seem to have

written a line of poetry till he had reached his sixtieth year." To him we are indebted for the largest and most curious collection of ancient Scottish poems in existence, known as the Maitland MSS.; from these Pinkerton compiled the two volumes above-named, and says of them:—"The prodigious influence, and great and universal acquaintance of Sir Richard Maitland, joined to his being a tolerable poet, and a man of curiosity and taste himself, afforded his collection every possible advantage." This collection passed from Maitland's family into that of Pepys, whose *diary* has made him immortal; and from him to the Pepysian Library at Cambridge.

---

SUM wyfis of the burroustoun\*  
 Sa wondir vane ar, and wantoun,  
 In warld thay wait not quhat to weir;  
 On claythis thay wair monye a croun;  
 And all for newfangilnes of geir.

Thair bodyes bravelie thay attyir,  
 Of carnal lust to eik the fyir.  
 I fairlie† quhy thai have no feir  
 To gar men deime quhat thay desyre;  
 And all for newfangilnes of geir.

Thair gouns [fou] coistlie trimlie traillis;  
 Barrit with velvous,‡ sleif, nek, taillis.  
 And thair foirskirt of silkis seir:  
 Of fynest camroche§ thair fuk saillis;  
 And all for newfangilnes of geir.

---

\* The borough town.

† Wonder.

‡ Velvet.

§ Cambric.



And of fyne silk thair furrit cloikis,  
 With hingeand slevis, lyk geill poikis,\*  
 Na preiching will gar thame fairbeir  
 To weir all thing that sinne provoikis ;  
 And all for newfangilnes of geir.

Thair wylie coits† man weill be hewit,‡  
 Broudrith richt braid, with pasments§ sewit.  
 I trow, quha wald the matter speir,  
 That thair gudmen had caus to rew it,  
 That evir thair wyfes wair sic geir.

Thair wovin hois of silk ar schawin,  
 Burrit abone with tasteis drawin :||  
 With gartens¶ of ane new maner ;  
 To gar thair courtlines be knawin ;  
 And all for newfangilnes of geir.

Sumtyme thay will beir up thair gown,  
 To schaw thair wylecot hingeand down ;  
 And sumtyme bayth thay will upbeir,  
 To scaw thair hois\* of blak or broun ;  
 And all for newfangilnes of geir.

Thair collars, carcats,† and hals beidis‡ !—  
 With velvet hats heicht§ on thair heidis,

---

* Jelly bags.	† Under-petticoats.	‡ Cut.
§ A kind of lace.	Gathered in bunches, with tassels.	
¶ Garters.	* Hose.	† Carcanets; necklaces.
‡ Throat-beads.	§ Raised.	

Coirdit\* with gold lyik ane younkier,  
 Broudit† about with goldin threidis;‡  
 And all for newfangilnes of geir.

Thair schone of velvot, and thair muillis§ ! —  
 In kirk thai ar not content of stuillis,  
 The sermon quhen thay sit to heir ;  
 Bot caryis cuschings|| lyik vaine fuillis ;  
 And all for newfangilnes of geir.

I mein of nane thair honour dreidis.—  
 Quhy sould thay not have honest weidis,  
 To thair estait doand effer ?¶  
 I mein of thame thair stait exceidis ;  
 And all for newfangilnes of geir.

For sumtyme wyfes sa grave hes bein,  
 Lyik giglets\* cled wald not be sein.—  
 Of burges' wyves thoch I speik heir,  
 Think weil of all wemen I mein  
 Of vaneties that waistis geir.

Thay say wyfes ar so delicat  
 In feiding, feisting, and bankat,  
 Sum not content ar with sic cheir  
 As weill may suffice thair estait,  
 For newfangilnes of cheir, and geir.

---

\* Corded.                    † Embroidered.                    ‡ Threads.  
 § Embroidered slippers; *mules, Fr.*                    || Cushions.  
 ¶ Appearance.                    \* Giddy, worthless women.

And sum will spend mair, I heir say,  
 In spyice and droggis, on ane day,  
 Nor wald thair mothers in ane yeir.  
 Quhilk will gar monye pak decay,  
 Quhen thay sa vainlie waist thair geir.

Thairfoir, young wyfis speciallie,  
 Of all sic faultis hald yow frie:  
 And moderatly to leif now leir  
 In meit, and clayth accordinglie;  
 And not sa vainlie waist your geir.

Use not to skift athort the gait;  
 Nor na mum chairtis, air nor lait,  
 Be na dainser,\* for this daingear  
 Of Yow be tane an ill confait  
 That ye ar habill to waist geir.

Hant ay† in honest cumpanie;  
 And all suspicious places flie.  
 Lat never harlot cum yow neir;  
 That wald yow leid to leicherie,  
 In houp to get thairfoir sum geir.

My counsell I geve generallie  
 To all wemen, quhat ever thay be;  
 This lessoun for to quin per queir;‡  
 Syne keip it weill continuallie,  
 Better nor onye warldlie geir.

---

\* Dancer.

† Ever be.

‡ Learn to sing.

Leif, burges men, or all be loist,  
 On your wyfis to mak sic cost,  
 Quhilk may gar all your bairnis bleir.—  
 Scho that may not want wyne and roist,  
 Is abill for to waist sum geir.

Betwene thame, and nobils of blude,  
 Na difference bot ane velvous huid !\*  
 Thair camroche curcheis† ar als deir ;  
 Tair uther claythis ar als guid ;  
 And thai als coistlie in uther geir.

Bot, wald grit ladyis tak gud heid  
 To thair honour, and find remeid ;‡  
 Thai suld thole na§ sic wyfes to weir,  
 Lyk lordis wyfis, lady's weid,  
 As dames of honour in ther geir.

I speik for na despyt trewlie,  
 (Myself am not of faultis frie,)  
 Bot that ye sould not perseveir  
 Into sic folische vanitie,  
 For na newfangilnes of geir.

Of burges wyfes thoch I speik plaine,  
 Sum landwart|| ladyis ar als vain,  
 As be thair clething may appeir ;  
 Werand gayer, nor thame may gain ;  
 On our vaine claythis waistand geir.

---

\* Velvet hood.

† Cambric kerchiefs.

‡ Remedy.

§ Suffer not.

|| Country.

## XIX.

A NEW COURTLY SONET, OF THE  
LADY GREENSLEEVES.

FROM "a Handfull of Pleasant Delites, containing sundrie new sonets, and delectable histories, in divers kinds of meeter; by Clement Robinson, and divers others." London: printed by Richard Jhones, etc., 1584. It embraces a capital description of the wardrobe of a lady in the time of Elizabeth; and is directed "to be sung to the new tune of greensleves;" a tune which acquired an extraordinary degree of popularity, and which is alluded to by Shakespeare in his *Merry Wives of Windsor*, act v, sc. 5. The music is given in Chappell's *Old English Melodies*.

---

GREENSLEEVES was all my joy,  
Greensleeves was my delight :  
Greensleeves was my hart of gold,  
And who but Lady Greensleeves.

Alas, my love, ye do me wrong.  
To cast me off discourteously :  
And I have loved you so long,  
Delighting in your company !  
Greensleeves, &c.

I have been ready at your hand,  
To grant whatever you would crave ;  
I have both waged life and land,  
Your love and good-will for to have.  
Greensleeves, &c.

I bought three kerchers to thy head,  
 That were wrought fine and gallantly :  
 I kept them, both at board and bed,  
 Which cost my purse well-favour'dly.  
 Greensleeves, &c.

I bought thee petticoats of the best,  
 The cloth so fine as fine might be :  
 I gave thee jewels for thy chest ;  
 And all this cost I spent on thee.  
 Greensleeves, &c.

Thy smock of silk both fair and white,  
 With gold embroider'd gorgeously :  
 Thy petticoat of sendall\* right ;  
 And this I bought thee gladly.  
 Greensleeves, &c.

Thy girdle of gold so red,  
 With pearls bedecked sumptuously,  
 The like no other lasses had :  
 And yet thou wouldest not love me !  
 Greensleeves, &c.

Thy purse, and eke thy gay gilt knives,†  
 Thy pin-case, gallant to the eye :

---

\* A thin silk. See Du Cange, voce *sendalum*.

† Purses have been worn, by ladies, at the girdle from the earliest times; knives were added in the sixteenth century, and were contained in chased and jewelled cases of much value. Dr. Dibdin has engraved the very beautiful knife and case of

No better wore the burgess' wives :  
 And yet thou wouldest not love me !  
 Greensleeves, &c.

Thy crimson stockings, all of silk,  
 With gold all wrought above the knee ;  
 Thy pumps, as white as was the milk :  
 And yet thou wouldest not love me !  
 Greensleeves, &c.

Thy gown was of the grassy green,  
 Thy sleeves of satin hanging by ;\*  
 Which made thee be our harvest queen :  
 And yet thou wouldest not love me !  
 Greensleeves, &c.

---

Diana of Poitiers ; and Douce contributed a paper to the *Archæologia*, vol. xii, noticing the custom of presenting brides with them, as illustrative of Juliet's threat, to use her's should the poison fail.



“ See, at my girdle hang my wedding knives,” exclaims the lady in Dekker's play of *Match me in London*, 1599 ; and Bellafront, in the *Honest Whore*, threatens to stab her servant with one she wears. In Ross Church, Herefordshire, is a monument of a lady of the Ruddle family, temp. Henry VIII, and she wears the purse and knives, here engraved from a sketch I recently made there.

\* Sleeves were anciently a separate article of dress, of another colour and quality, frequently, than the garment to which they were attached. “ A paire of truncke sleeves of redde cloth of gold,” are mentioned in an inventory of Henry VIII's wardrobe, as well as many other “ pairs of sleeves.” They were affixed by *points*, or laces, with *aiguillettes*.

Thy garters fringed with the gold,  
 And silver aglets\* hanging by ;  
 Which made thee blithe for to behold :  
 And yet thou wouldest not love me !  
 Greensleeves, &c.

My gayest gelding I thee gave,  
 To ride wherever liked thee ;  
 No lady ever was so brave :  
 And yet thou wouldest not love me !  
 Greensleeves, &c.

My men were clothed all in green,  
 And they did ever wait on thee ;  
 All this was gallant to be seen :  
 And yet thou wouldest not love me !  
 Greensleeves, &c.

They set thee up, they took thee down,  
 They serv'd thee with humility ;  
 Thy foot might not once touch the ground :  
 And yet thou wouldest not love me !  
 Greensleeves, &c.

For every morning, when thou rose,  
 I sent thee dainties, orderly ;  
 To cheer thy stomach from all woes :  
 And yet thou wouldest not love me !  
 Greensleeves, &c.

---

\* Aglets (*aiguillette*), a lace with tags.



Thou couldst desire no earthly thing,  
But still thou hadst it readily.  
Thy music, still to play and sing :  
And yet thou wouldest not love me !  
Greensleeves, &c.

And who did pay for all this gear,  
That thou didst spend when pleased thee ?  
Even I that am rejected here,  
And thou disdainest to love me !  
Greensleeves, &c.

Well ! I will pray to God on high,  
That thou my constancy mayst see,  
And that, yet once before I die,  
Thou wilt vouchsafe to love me !  
Greensleeves, &c.

Greensleeves, now farewell ! adieu !  
God I pray to prosper thee !  
For I am still thy lover true :  
Come once again and love me !  
Greensleeves, &c.

---

## XX.

## THE PEDLAR.

FROM John Dowland's *Second Booke of Songs or Ayres*, 1600. The resemblance Autolykus's song in the *Winter's Tale* (acted, Mr. Collier believes, in the summer of 1611), bears to it, will interest the reader; this, of a more philosophic kind, was probably sung in a court-mask. Dowland was celebrated for his skill by Fuller, who calls him "the rarest musician that his age did behold": but it is to Shakespeare's notice that he owes his chief immortality, who thus mentions him in his *Passionate Pilgrim*, 1599:—

"Dowland to thee is dear, whose heavenly touch  
Upon the lute, doth ravish human sense.\*"

In his *Second Book of Songs*, 1600, he styles himself "Lutenist to the King of Denmark" (Christian IV); who had taken a liking to him, when visiting James I in England, and at whose request the English monarch most unwillingly parted with Dowland, who is supposed to have died at Copenhagen, in 1615.

---

FINE knacks for ladies, cheape, choise, brave, and new,  
Good penniworths, but mony cannot move;  
I keepe a faier, but for the faier to view,  
A beggar may bee liberall of love,  
Though all my wares be trash the hart is true.

---

\* Mr. Collier, however, conceives it "more than likely that the sonnet in which this passage is found was by Barnfield, and not by Shakespeare."

Great gifts are guiles, and looke for gifts againe ;  
 My trifles come, as treasures from my minde ;  
 It is a precious jewell to bee plaine ;  
 Sometimes in shell the orient pearles we finde,  
 Of others take a sheafe, of mee a graine.

Within this packe, pinnes, points, laces, and gloves,  
 And divers toies, fitting a country faier ;  
 But my hart, where duety serves and loves,  
 Turtels and twins, courts brood, a heavenly paier,  
 Happy the hart that thinks of no removes.\*

---

 XXI.

## LADIES FAVORS.

FROM *Ayeres, or Phantastique Spirites, for three voices, made, and newly published by, Thomas Weelkes*, 1608. The affectation of wearing ladies favors, alluded to in the ensuing song, is frequently noticed by other authors and satirists of the Elizabethan

---

\* Pedlars' songs were very popular: here is one from "Catch that catch can, or a choice collection of catches, rounds, and cannons, for three or four voyces," 1652, which more closely resembles that of Autolycus.

"Come, pretty maydens, what is't you buy?  
 See, what is't you lack?  
 If you can find a toy to your mind,  
 Be so kind view the pedlar's pack:  
 Here be laces, and masks for your faces;  
 Corall, jet, and amber,  
 Gloves made of thread, and toys for your head,  
 And rich perfumes for a ladies chamber.  
 Come and buy, come buy for your loving hony,  
 Some pretty toy  
 To please the boy,  
 I'll sell you worth your money."

era. During the middle ages they were frequently attached to the knightly helmet in the tournament; a custom alluded to by Marlow, in his *Edward II*, 1599:—

“Nodding and shaking of thy spangled crest,  
Where women’s favors hung like labels down.”

Shakespeare’s Prince Henry boasts that he will “pluck a glove from the commonest creature, and fix it in his helmet”; and Drayton, in his *Battle of Agincourt*, describes:—

“The noble youth, the common rank above,  
On their courvetting coursers mounted fair;  
One wore his mistress garter, one her glove,  
And he a lock of his deir lady’s hair;  
And he her colours whom he most did love —  
There was not one but did some favor wear.”

---

    LORD, when I thinke, what a paltry thing  
        Is a glove, or a ring,  
Or a top of a fan, to brag of;  
    And how much a noddy  
        Will triumph in a buske point,\*  
Snatch’d with the tagge of;  
    Then I say,  
        Well fare him,  
That hath ever used close play.

    And when I see what a pittifull grace  
        Hath a frowne in the face,

---

\* Lace-tags, securing the end of the busk, or principal support of the stays in front.

Or a no in the lips of a lady,  
 And when I had wist,  
 Shee would be kist,  
 When she away did go,  
 With hey hoe,  
 I end so,  
 Never trust any woman more then you know.

---

## XXII.

## OLD AND NEW FASHIONS.

FROM "The third and fourth booke of Ayres: composed by Thomas Campian," London (1612). The word composed does not in this instance relate only to the music; as Campian, in his "address to the reader," says, the words are all "mine own."—See Rimbault's *Bibliotheca Madrigaliana*, 1847, p. 36.

---

EV'RY dame affects good fame,  
 What ere her doings be ;  
 But true prayse is Vertues bayes,  
 Which none may weare but she.  
 Borrow'd guise fits not the wise,  
 A simple look is best :  
 Native grace becomes a face,  
 Though ne'er so rudely drest.  
 Now such new-found toyes are sold  
 These women to disguise,  
 That before the yeare growes old  
 The newest fashion dyes.

Dames of yore, contended more  
 In goodnesse to exceede,  
 Then in pride to be envi'd  
 For that which least they neede :  
 Little lawne then serv'd the pawne,\*  
 If pawne at all there were ;  
 Home-spun thread and household bread  
 Then held out all the yeare :  
 But th' attyres of women now  
 Weare out both house and land,  
 That the wyves in silkes may flow,  
 At ebbe the good-men stand.

Once agen, Astræa, then,  
 From heav'n to earth descend,  
 And vouchsafe, in their behalfe,  
 These errours to amend :  
 Aid from heav'n must make all eev'n,  
 Things are so out of frame ;

---

\* Nares, in his *Glossary*, does not notice the signification of the word *pawn*. But he quotes a curious poetical dialogue, '*Tis merry when gossips meet*, 1609; in which the wife says:—

“ In troth (kind cousse) my comming's from the *pawne*,  
 But I protest I lost my labour there :  
 A gentleman promet to give me lawne,  
 And did not meet me, which he well shall heare.”

The Rev. A. Dyce, in his edition of *Webster's Works* (vol. iii, p. 35), appends this stanza, in a note, to the phrase, “you must go to the pawn, to buy lawn”; adding, “I believe it is not known what, or where, the *pawn* was.” It was, probably, a place where articles of apparel were sold, similar to those for the disposal of the “unredeemed pledges” of our own day.

For let man strive all he can,  
 He needes must please his dame.  
 Happy man, content that gives,  
 And what he gives enjoys ;  
 Happy dame, content that lives,  
 And breakes no sleepe for toyes.

## XXIII.

## PRIDE'S FALL:

OR, A WARNING FOR ALL ENGLISH WOMEN, BY THE EXAMPLE OF  
 A STRANGE MONSTER LATELY BORN IN GERMANY, BY A  
 MERCHANT'S PROUD WIFE, AT GENEVA.

Tune of—" *All you that love good fellows.*"

AUTOLYCUS's celebrated admonitory ballad, "to a very doleful tune, how a usurer's wife was brought to bed of twenty money-bags at a burden; and how she longed to eat adders heads, and toads carbonadoed"; is not more absurd than the ensuing one, which was compiled, in all seriousness, to warn the proud against excess in apparel. In order to give the narrative greater reality the accompanying picture of the monster was cut on wood, and headed the ballad; of which there are three copies in the British Museum. It is in black-letter, and is "printed by and for W. O. (William Onley),



and sold by J. Blare, at the Looking-glass, on London Bridge." Blare was living there in 1688; but this ballad (with its cut) is evidently a production of the time of James I, and the copies alluded to, but reprints of what appears to have been a very popular "warning-piece."

---

ENGLAND'S fair dainty dames,  
See here the fall of pride,  
Wantounness leave in time,  
That God may be your guide:  
I was a Dutch-land frow,  
Shining in beauty bright;  
And a brave merchants wife  
In whom he took delight.

All things I had at will,  
My heart could wish or crave;  
My diet, dainty fare,  
My garments, rich and brave;  
No wife in Germany,  
Where I in pleasure dwell'd,  
For golden bravery  
My person so excell'd.

My coaches richly wrought,  
And deckt with pearl and gold,  
Carried me up and down,  
Whereas my pleasure would:



The earth I deem'd too base  
My feet to tread upon ;\*  
My blooming crimson cheeks  
Felt neither wind nor sun.

My beauty made me think  
Myself an angel bright,  
Framed of heavenly mould,  
And not an earthly wight.  
For my soule's happiness  
God's holy Bible book,  
I had my looking-glass,  
Wherein I pleasure took.

There was no fashion found,  
That might advance my pride,  
But in my looking-glass  
My fancy soon espy'd :  
Every vain foolish toy  
Changeth my wanton mind ;  
And they best pleased me  
That could new fashions find.

---

\* The use of coaches, in the early part of the seventeenth century, met with so much reprobation that they were popularly termed "hell carts," and were most violently hated by the populace; they were declared to obstruct the streets of London, hinder business, and endanger the lives and limbs of passengers; and in 1631 the inhabitants of Blackfriars petitioned the Privy Council against the number resorting to the theatre there. To understand the virulence of the feeling excited against them we must refer to John Taylor's "World runnes on Wheelles," or to the ballad, called "The Coaches overthrow," in Collier's *Roxburghe Ballads*.

Yet all these earthly joys  
Yielded me small content,  
In that dame Nature had  
Ne'er a child to me sent ;  
That makes my heart to bleed,  
For which offence to God,  
He hath most grievously  
Scourged me with His rod.

And in my tender womb,  
Of so pure flesh and blood,  
Created He, strange to see,  
A most deformed brood ;  
That women of wanton pride  
May take example by,  
How they in fashion fond  
Offend the Lord on high.

When the babe came to light,  
And I brought to my bed,  
No cost was spared that night,  
To stand me in my stead ;  
My nurses, young and fair,  
Fit for a royal queen,  
Gave all attendance there,  
As it was daily seen.

Never had merchant's wife  
Of ladies such a train  
That came in gentle sort,  
At the hour of my pain :

But when my swelling womb  
Yielded up nature's due,  
Such a strange monster then,  
Surely man never knew.

For it affrighted so  
All the whole company,  
That ev'ry one said in heart,  
Vengeance now draweth nigh.  
It had two faces strange,  
And two heads painted fair,  
On the brows, curled locks,  
Such as our wantons wear.

One hand held right the shape  
Of a fair looking-glass,  
In which I took delight,  
How my vain beauty was :  
Right the shape of a rod,  
Scourging me for my sin,  
The other seem'd to have  
Perfectly seen therein.

These womens wantonness,  
And their vain foolish minds,  
Never contented are  
With that thing God assigns :  
Look to it, London dames,  
God keepeth plagues in store ;  
And now the second part  
Of this song sheweth more.

## SECOND PART.

Grief and care kills my heart,  
 Where God offended is,  
 As the poor merchant's wife  
 Did worldly comforts miss:  
 Strange were the miseries  
 That she so long endur'd,  
 No ease by womens help  
 Could be as then procur'd.

Hereupon speaks the child,  
 With a voice fearfully,  
 "Mother, your wanton pride  
 Brings this your misery;  
 Let your life soon amend,  
 Or else the mighty God  
 Will scourge your wantonness,  
 With a more sharper rod."

About his neck a flaunting ruff,  
 It now had gallantly,  
 Starched with white and blew,\*  
 Seemly unto the eye:

---

\* Yellow starch was that most used in England; and it greatly excited the wrath of the satirists. Philip Stubbes, in his *Anatomy of Abuses*, 1588, is particularly indignant at "the liquor which they call *starch*, wherein the devil hath willed them to dye their ruffes; and this starch they make of divers colours and hues; white, red, blue, purple, and the like."

With laces long and broad,  
 As now are womens bands,\*  
 Thus heavy, wanton pride  
 First in God's anger stands.

The breast was plated ore,  
 As still the merchants be,  
 Now as lewd women wear,  
 To hide adultery :  
 Every part, every limb,  
 Had not true nature's frame,  
 But to shew to the world,  
 This, my great sin and shame.

From the head to the foot,  
 Monster-like was it born,  
 Every part had the shape  
 Of fashions daily worn :  
 On the feet pinked † shoes,  
 Insteps had roses red, ‡  
 Which in silk now is us'd,  
 So vainely are we led.

---

\* The band is the broad, flat collar of linen, or cambric, edged with lace, and worn by the monster at the head of this ballad, on the right side of its neck; the plated ruff, on the left side, will sufficiently mark its distinctive appearance.

† The edges of the upper leather cut into ornamental forms.

‡ The ties of the shoes, which were of silk, edged with rich lace, were spread out like a rose, until they nearly covered the foot. This expensive fashion is alluded to by Taylor, the Water Poet, when speaking of those who

“Wear a farm in shoe-strings edged with gold.”

Thus hath my flesh and blood  
 Nourish<sup>t</sup> now near my heart,  
 Put me in mind of sin,  
 And bid me now convert :  
 O let all women then,  
 Take heed of wanton pride,  
 Angels have fallen from heaven,  
 And for that sin have dy'd.

No sooner brought to light  
 Was this fruit of my youth,  
 But to the counsel-house  
 It was brought for a truth :  
 When to the magistrates,  
 In a most fearful sort,  
 It began aloud to speak,  
 And these wordes did report :

“ I am a messenger  
 Now sent from God on high,  
 To bid you all repent,  
 Christ's coming draweth nigh ;  
 Repent you all with speed,  
 This is a message sure,  
 The world seems at an end,  
 And cannot long endure.

Pride is the prince of sin,  
 Which is our chief delight,  
 Mankind repent with speed,  
 Before the Lord doth smite :

This is my last adieu,  
Repentance soon provide.”  
These were his latest words,  
And so the monster dy'd.

Great was the fear of those  
That these same speeches heard,  
God grant all christians may  
Have their minds well prepar'd,  
With a true repentance  
God's mercy to implore,  
That never womankind  
May bring such fruit forth more.

And you, fair English dames,  
That in pride do excel,  
This woful misery,  
In your hearts print full well :  
Let not pride be your guide,  
For pride will have a fall ;  
Maid and wife, let my life  
Be a warning to you all.

---

## XXIV.

## THE BALLAD OF THE CAPS.

REPRINTED from Collier's *Book of Roxburghe Ballads*, 1847; who says of it:—"This spirited and humorous song seems to have been founded, in some of its points, upon the 'Pleasant Dialogue, or Disputation, betweene the Cap and the Head,' which prose satire went through two editions, in 1564 and 1565 (see the *Bridgwater Catalogue*, p. 46). It is, however, more modern, and certainly cannot be placed earlier than the end of the reign of Elizabeth. It may be suspected, that it underwent some changes, to adapt it to the times when it was afterwards reprinted; and we finally meet with it, but in a rather corrupted state, in a work, published in 1656, called *Sportive Wit: the Muses Merriment, a new Spring of lusty Drollery, etc.*' The broadside we have used was one of the many 'printed for John Trundle,' but it has no date." It is also printed in D'Urfey's collection, entitled "Wit and Mirth, or Pills to Purge Melancholy;" the variations in them being printed as foot-notes, in italics, some of them being improvements. Our cut exhibits the principal caps alluded to in the ballad. No. 1 is the Monmouth-cap, as worn by the celebrated soldier, Sir William Stanley, temp. Henry VIII. No. 2, the physick-cap, from a cut of a physician, 1541. No. 3 is the lawyer's-cap, from the effigy of Richard Harper, one of the Justices of Common-Pleas, temp. Edw. VI,





in Swarkestone Church, Derbyshire. No. 4 is "the cap divine," from a portrait of Cranmer. The jester's-cap may be seen in Douce's, or any illustrated *Shakespeare*; the London "cap of maintenance" is equally familiar. No. 5, "the sickly-cap," is copied from a cut dated 1641; and a rude representation of the devil, "fallen sick, by reason of this present parliament," published at the same time, exhibits his Satanic majesty in the same head-dress. No. 6, "the furred and quilted cap of age," is worn by a figure, emblematic of old age, in an engraving after Holbein.

---

THE wit hath long beholding been  
 Unto the cap to keep it in,  
 But now the wits flie out amaine,  
 With praise to quit the cap againe:  
 The cap, that owns the highest part,  
 Obtain'd that place by due desert:  
     For any cap, whate're it be,  
     Is still the signe of some degree.

The cap doth stand, each man can show,  
 Above a crown, but kings below:  
 The cap is neerer heaven than we,  
 A greater sign of majestic.  
 When off the cap we chance to take  
 Both head and feet obeysance make;  
     For any cap, whate're it bee,  
     Is still the signe of some degree.

The Monmouth-cap, the saylors thrum,  
 And that wherein the tradesmen\* come,

---

\* This is D'Urfey's reading. It reads *sailors* in Mr. Collier's book, which is evidently a mistake of the old printer.

The physick, lawe, the cap divine,  
 The same\* that crowns the muses nine,  
 The cap that fools do countenance,  
 The goodly cap of maintenance,  
 And any cap, whate're it bee,  
 Is still the signe of some degree.

The sickly cap, both plaine and wrought,  
 The fuddling-cap, however bought ;  
 The quilted, † furr'd, the velvet, satin,  
 For which so many pates learn latin,  
 The crewell cap, the fustian pate,  
 The perriwig, the cap of late ;  
 And any cap, whate're it bee,  
 Is still the signe of some degree.

The souldiers that the Monmouth wear,  
 On castle-tops their ensignes rear,  
 The saylors with their thrums doe stand  
 On higher place than all the land ;  
 The tradesman's cap aloft is born,  
 By 'vantage off ‡ (some say) a horn.  
 Thus any cap, whate're it bee,  
 Is still the signe of some degree.

The physick-cap to dust may bring,  
 Without controull the greatest king ;  
 The lawyer's cap hath heavenly might,  
 To make a crooked cause aright ;

---

\* *And that which.*

† *Worsted.*

‡ *A stately.*

Which, being round and endless, knows  
 To make as endless any cause.\*  
 So any cap, whate're it bec,  
 Is still the signe of some degree.

Both east and west, and north and south,  
 Where'er the Gospel finds† a mouth,  
 The cap divine doth thither look ;  
 'Tis square, like scholars and their booke :  
 The rest are round, but this is square,  
 To shew that they‡ more stable are :  
 For any cap, whate're it bee,  
 It still the signe of some degree.

The motley-man§ a cap doth weare,  
 Which makes him fellow to|| a peere,  
 And 'tis no slender part¶ of wit,  
 To act the fool where great men sit ;  
 For folly is in such request  
 That each man strives to do his best.\*  
 Thus any cap, whate're it bee,  
 Is still the signe of some degree.

‡ "To make a crooked action straight ;  
 And if you'll line him in the fist,  
 The cause he'll warrant as he list."

† Hath. ‡ Their wits.

§ The jester he. || For. ¶ Piece.

\* "But, oh, the cap of London town,  
 I wis, 'tis like a goodly crown."

The sick man's cap, not wrought with silk,  
 Is like repentant, white as milk ;  
 When hats in church drop off in haste,  
 This cap ne'er leaves the head uncaste.\*  
 The sick man's cap, if wrought, can tell,  
 Though he be ill, his state is well †  
     So any cap, whate're it bee,  
     Is still the signe of some degree.

The fuddling cap, by Bacchus' might,  
 Turns night to day, and day to night ;  
 Yet spenders it prefer to more,  
 Seeming to double all their store.  
 The furr'd and quilted cap of age,  
 Can make a musty proverb sage ; ‡  
     And any cap, whate're it bee,  
     It is the signe of some degree.

Though fustian-caps be slender ware,  
 The head is of no better gear.

\*       *" The sickly-cap, tho' wrought with silk,  
       Is like repentance, white as milk ;  
       When caps drop off at health apace,  
       The cap doth then your head uncaste."*

†       *" Tho' he be sick, his cap is well."*

‡ The last four lines are thus in D'Urfey:—

*" We know it makes proud hearts to bend,  
       The lowly feet for to ascend ;  
       It makes men richer than before,  
       By seeing doubly all their store."*

The crewell cap is knit like hose,  
 For them whose zeale takes cold i' th' nose;  
 Whose purity doth judge it meete,  
 To clothe alike both head and feete.

This cap would faine, but cannot bee,  
 The onely cap of no degree.

The satin and the velvet hive,  
 Unto a bishoprick doe drive;  
 Nay, when a file of caps you're seen in,  
 A square cap this, and then a linen,  
 This treble cap may raise some hope,  
 If fortune smile, to be a pope.\*

Thus any cap, whate're it bee,  
 May raise a man to some degree.

The perriwig, oh! that declares  
 The rise of flesh, though fall of hairs;  
 And none but graduates† can proceede  
 In sinne so far till this they neede.

\* The two stanzas are thus condensed by D'Urfey:—

*“ The furr'd and quilted cap of age,  
 Can make a mouldy proverb sage;  
 The sattin and the velvet hive,  
 Into a bishoprick may thrive;  
 The triple-cap may raise some hope,  
 If fortune serve, to be a pope.  
 For any cap, whate're it bee,  
 Is still the signe of some degree.”*

† Gransirs.

Before the Prince none covered are,  
 But those that to themselves go bare :\*  
     This cap, of all the caps that bee,  
 Is now the signe of high degree.

## XXV.

## THE BALLAD OF THE BEARD.

THIS very curious ballad is reprinted from the collection of poems, entitled *Le Prince d'Amour*, 1660; but it is evidently a production of the time of Charles I, if not earlier. The varied form of beard, which characterized the profession of each wearer, is amusingly descanted on, and is a curious fact in the chronicle of male fashions, during the first half of the seventeenth century. Taylor, the Water Poet, has alluded to the custom at some length; and other writers of the day have so frequently mentioned the same thing, as to furnish materials for a curious (privately-printed) pamphlet, by J. A. Repton, F.S.A., on the various forms of the beard and mustachio. The beard, like "the Roman T," mentioned in the following ballad, is exhibited in our cut—*Fig. 1*, from a portrait of G. Raigersperg, 1649, in



\* "Before the king, who cover'd are,  
 And only to themselves are bare."

Mr. Repton's book. The Stiletto-beard, as worn by Sir Edward Coke, is seen *Fig. 2*. The needle-beard was narrower and more pointed. The soldier's, or spade beard, *Fig. 3*, is from a Dutch portrait, also in Mr. Repton's book. The stubble, or close-cropped beard of a judge, requires no pictorial illustration. The bishop's-beard, *Fig. 4*, is given from Randle Holmes' *Heraldry*, who calls it "the broad, or cathedral beard, because bishops, and grave men of the church, anciently did weare such beards." Cranmer, Knox, and others, are seen with them. "The beard of King Harry" may be seen in any portrait of King Henry VIII, and the amusing accuracy of the description tested. The clown's-beard, bushy, and not subject to any fashionable trimming, is sufficiently described in the words of the song.

---

THE beard, thick or thin, on the lip or chin,  
 Doth dwell so near the tongue,  
 That her silence in the beard's defence,  
 May do her neighbour wrong.

Now a beard is a thing that commands in a king,  
 Be his sceptres ne'er so fair:  
 Where the beard bears the sway, the people obey,  
 And are subject to a hair.

'Tis a princely sight, and a grave delight,  
 That adorns both young and old;  
 A well thatcht face is a comely grace,  
 And a shelter from the cold.

When the piercing north comes thundering forth,  
 Let a barren face beware;  
 For a trick it will find, with a razor of wind,  
 To shave a face that's bare.

But there's many a nice and strange device,  
That doth the beard disgrace ;  
But he that is in such a foolish sin,  
Is a traitor to his face.

Now of the beards there be such a company,  
And fashions such a throng,  
That it is very hard to handle a beard,  
Tho' it be never so long.

The Roman T, in its bravery,  
Doth first itself disclose,  
But so high it turns, that oft it burns  
With the flames of a torrid nose.

The stiletto-beard, oh ! it makes me afeard,  
It is so sharp beneath,  
For he that doth place a dagger in's face,  
What wears he in his sheath ?

But, methinks, I do itch to go thro' stitch  
The needle-beard to amend,  
Which, without any wrong, I may call too long,  
For a man can see no end.

The soldier's-beard doth march in shear'd,  
In figure like a spade,  
With which he'll make his enemies quake,  
And think their graves are made.



The grim stubble eke on the judge's cheek,  
Shall not my verse despise ;  
It is more fit for a nutmeg, but yet  
It grates poor prisoners' eyes.

What doth invest a bishop's breast  
But a milk-white spreading hair ?  
Which an emblem may be of integrity,  
Which doth inhabit there.

I have also seen on a woman's chin  
A hair or two to grow,  
But, alas, the face it is too cold a place,  
Then look for a beard below.

But, oh ! let us tarry for the beard of King Harry,  
That grows about the chin,  
With his bushy pride, and a grove on each side,  
And a champion ground between.

Last, the clown doth rush, with his beard like a bush,  
Which may be well endur'd ;  
For tho' his face be in such a case,  
His land is well manur'd.

---

## XXVI.

## IRISH DRESS.

FROM D'Urfey's *Wit and Mirth*, vol. iv, p. 199, where the tune is given. It is called "The Irish Hallaloo"; and appears to be one of those party songs which do no credit to anybody. With regard to the peculiarities of Irish costume, given in this song, it may be sufficient to notice that Walker, in his *History of the*



*Irish Bards*, has engraved the *barrad*, or Irish conical-cap, mentioned in stanza two, as worn by O'More, a turbulent Irish chieftain, copied from a map of the taking of the Earl of Ormond, in 1600. Our cut is copied from the head of an Irishman given in Bulwer's *Artificiall Changeling*, 1653.

The high-topped English boots, mentioned in stanza four, would seem to fix the date of this ballad to the early part of the seventeenth century; the *brogues*, with which they are contrasted, were a peculiar manufacture; for information on which subject, and for a cut of one, I must refer the reader to Hall's *Ireland*, vol. i, p. 189, or to Mr. Crofton Croker's *Kerry Pastoral*, vol. vii of the Percy Society's publications.

---

INSTEAD of our buildings, and castles so brave,  
 Into our caverns we're forc'd for to crave,  
 When we are driven along the bogs,  
 We root up potatoes like the wild hogs.

Instead of their beavers, and castors so good,\*  
 In their picked caps they are forc'd to the wood :

---

\* Beaver hats were considered as an extravagant luxury in the time of Elizabeth. Stubbes speaks of them in terms of in-

And when they are driven along the passes,  
They 've nothing but tatters to hang on their —.

Instead of their mantles lined with plush,  
They're forced to seek rags off every bush ;  
When they have gotten a very good cantle,\*  
They go to the botchers, and there make a mantle.

Instead of their boots, with tops so large,  
I'm sure they are rid of that same charge ;  
Now they have gotten a thin pair of brogues,  
And into the woods among the wild rogues.†

dignation, and says they cost twenty, thirty, and forty shillings each, "and were fetched from beyond the seas, from whence a great sort of other vanities do come besides." In a curious collection of household documents, formerly belonging to Nell Gwynne, now in the possession of Mr. Crofton Croker, is the sub-joined hatter's bill, which shows the price of these articles at that time. The page seems to have owned the castor.

Sould to Maddam Gwin, April ye 24, 1675.

Imp. for 5 French hatts, for ye footmen, at 10s. a-piece	2	10	0
It. for 4 English hatts, for ye othermen, at 7s. & 6d. a-piece	1	10	0
It. for a bl. castor, for ye page	-	-	0 10 0
It. for buttons and loopes for them	-	-	0 3 0
			4 13 0

\* A roughly dissevered piece.

† The last verse, alluding to their cattle and wives, has been omitted, on account of its witless indelicacy.

## XXVII.

## JOCKEY WILL PROVE A GENTLEMAN.

REPRINTED from *The Archaeologist*, a journal of antiquarian science, edited by Mr. Halliwell, who prefaces this ballad by saying:—"This satire was, doubtlessly, levelled against the numerous train of Scotch adventurers who wisely emigrated to England, in the time of James I, in the full expectation of being distinguished by the particular favour and patronage of their native sovereign. The realization of these hopes, and perhaps some disappointment of his own, excited the gall of the unknown satirist, and produced this effusion. It is of extreme rarity, and Mr. Evans printed a copy of it, from the only one then known, in his *Old Ballads*, vol. i, p. 107-9. Sanderson, however, in his diary, in the British Museum, MS. Lansd. 241, has preserved a more complete copy, and a much better version, which we insert here, as being well worthy of publication: Ritson, at one time, questioned its existence." Evans's version has some considerable variations from the following one.

*A songe of a fine Skott, given me by Sir H. Boyce.*

How now, Joky, whither away?  
 A wourd or twoe, I pray thee stay,  
 For thou art, in thy rich aray,  
 Most like a gallant, fresh and gay!  
     By my fay and by Saint Ann,  
 Joky will prove a gentillman.

Thy showes\* thow had when thow went to plowe,  
 Was made of the hide of some ould cowe,

---

\* Shoes.

Is turnd to Spanish lether nowe,  
 Bedect with roses, I knowe not howe.  
 By my fay, &c.

Thy stockynges made of the northern hew,  
 Which scarce cost xij*d.* beinge newe,  
 Is turned nowe to silken blewe,  
 Which semeth strange unto my vewe.  
 By my fay, &c.

Thy garters made of the list full gray,  
 Which thou frome the taylour didst steale each day,  
 Is turned nowe to silke full gay,  
 With tassells of gould and silvre, I say.  
 By my fay, &c.

Thy hose and thy dublett which were full plaine,  
 Wherof great store of lice containe,  
 Is turned nowe; well fare thy braine,  
 That can by begginge this maintayne!  
 By my fay, &c.

Thy jerkin made of the northerne gray,  
 Which thou hast wore this many a day,  
 Is turned nowe to spruce full gay,  
 More sweeter then the flowres in May.  
 By my fay, &c.

Thy gerdill made of the whitt lether whange,\*  
 Which thou has wore God knawes howe longe,

---

\* "White-leather thong."—*Evans*. A whang, is a thin slice of any thing.

Is turned nowe to velvet imbrethered\* strange,  
 With Gould and pearle amange.  
 By my fay, &c.

Thy band which thou did use to weare,  
 Which was scarce washd iij. times a yeare,  
 Is turnd nowe to cambricke cleare,  
 With broad bonelace up to the eare.  
 By my fay, &c.

Thy blewe bonnett when thou came hether,  
 Which kept thy pate from wind and wether,  
 Is throwne away, and who can tell whether?  
 And thou art in thy bever and fether.  
 By my fay, &c.

Thy breakfast thoue gott every day  
 Was but pease bread and kelf† full gray,  
 Is turned nowe to chere full gay,  
 Served to thy table in riche aray.  
 By my fay, &c.

Thy diner thou [ate] at xij. a clock,  
 For wante of meat went twice to the pott,  
 Is turned now; most happy lott  
 That suche good lucke lightes one a Skott!  
 By my fay, &c.

---

\* Embroidered.

† Kail; broth made of greens.

When supper time did come at night,  
 Thou went to bed with stomake light;  
 But nowe a second couse in sight  
 Is sene uppon thy table right.  
 By my fay, &c.

But yf thy hap doe still indure,  
 Inland at length will growe full poore:  
 Therefere, good Kinge, graunt them no more,  
 For it afflicts thy subjectes sore!  
 Yf this be trewe, by swete Ann,  
 Joky wil be no gentillman.

---

## XXVIII.

## BLEW-CAP FOR ME;

OR,

A Scottish lasse her resolute chusing,  
 Shee'l have bonny Blew-cap, all other refusing.

THIS song, so humorously descriptive of the costume of many nations, is printed in Evans' *Old Ballads*, vol. iii, p. 245, from a black-letter copy, printed by T. Lambert, and is directed to be sung "to a curious new Scottish tune, called Blue-cap," which appears to have been very popular. The ballad seems expressly designed as an antidote to the last, and a compliment to Scotsmen.

---

COME hither, the merriest of all the Nine,  
 Come sit thee down by me, and let us be jolly,  
 And in a full cup of Apollo's wine  
 We'll drown our old enemy, mad Melancholy;

Which when we have done, we'll between us devise  
 A dainty new ditty with art to comprise;  
 And of this new ditty the matter shall be;  
 Gif ever I have a man, Blew-cap for me.

There lives a blith lass in Faulkland town,  
 And she had some suitors, I wot not how many;  
 But her resolution she had set down,  
 That she'd have a Blew-cap, gif ere she had any.  
 An Englishman, when our good king was there,  
 Came often unto her, and loved her dear:  
 But still she replied, "Sir, I pray let me be;  
 Gif ever I have a man, Blew-cap for me."

A Welchman that had a long sword by hur side,  
 Red prites, red tublet, red coat, and red peard,  
 Was make a great shew with a great deal of pride,  
 And tell hur strange tale that the like was ne'er heard.  
 Was reckon her pedigree, long before Prute,  
 No body was by hur that can her confute:  
 But still she replied, "Sir, I pray let me be;  
 Gif ever I have a man, Blew-cap for me."

A Frenchman that largely was booted and spurr'd,  
 Long lock't with a ribbon,\* long points and breeches,

---

\* An allusion to the long lock of hair allowed to hang upon the breast, ornamented with a ribbon, and which was termed a *French lock*; it having originated in that country. In Green's *Quip for an Uptart Courtier*, 1592, a barber asks, "will you be Frenchified, with a love-lock down to your shoulders, in which you may weave your mistress's favour."



He's ready to kiss her at every word,  
 And for further exercise his fingers itches :  
 " You be pritty wench, mitris, par ma foy ;  
 Begar me doe love you, then be not you coy :"  
 But still she replied, " Sir, I pray let me be ;  
 Gif ever I have a man, Blew-cap for me."

An Irishman, with a long skeane in his hose,\*  
 Did think to obtain her it was no great matter,  
 Up-stairs to her chamber so lightly he goes,  
 That she ne'er heard him until he came at her :  
 Quoth he, " I do love you, by fate and by trote,  
 And if you will have me, experience shall shote ;"  
 But still she replied, " Sir, I pray let me be ;  
 Gif ever I have a man, Blew-cap for me."

## SECOND PART.

A dainty spruce Spaniard, with hair black as jet,  
 Long cloak with round cape, a long rapier and  
 poignard,  
 He told her, if that she could Scotland forget,  
 He'd shew her the vines as they grow in the vineyard.  
 " If thou wilt abandon this country so cold,  
 I'll shew thee fair Spain, and much Indian gold."  
 But still she replied, " Sir, I pray let me be ;  
 Gif ever I have a man, Blew-cap for me."

---

\* The skeane was a peculiarly national Irish weapon, and is alluded to by Froissart. It was a long, pointed dagger, sharp on both edges, with which Irish women are said to have been armed, as well as the men.

A haughty high German of Hamborough town,  
A proper tall gallant, with mighty mustachoes :  
He weeps if the lass upon him do but frown,  
Yet he's a great fencer that comes to o'ermatch us.  
But yet all his fine fencing could not get the lass ;  
She denied him so oft, that he wearied was :  
For still she replied, " Sir, I pray let me be ;  
Gif ever I have a man, Blew-cap for me."

A Netherland mariner there came by chance,  
Whose cheeks did resemble two roasting pomwaters ;\*  
To this canny lass he his suit did advance,  
And as taught by nature he cunningly flatters :  
" Jack will make thee," said he, " sole lady o' the sea ;  
Both Spaniards and Englishmen shall thee obey :"  
But still she replied, " Sir, I pray let me be ;  
Gif ever I have a man, Blew-cap for me."

These sundry suitors of several lands,  
Did daily solicit this lass for her favour,  
And every one of them alike understands,  
That to win the prize they in vain did endeavour ;  
For she had resolved (as I before said)  
To have bonny Blew-cap, or else die a maid.  
Unto all her suppliants still replied she,  
" Gif ever I have man, Blew-cap for me."

At last came a Scottish man (with a blew cap),  
And he was the party for whom she had tarried,

---

\* A kind of apple.

To get this blith bonny lass 'twas his gude hap,  
 They gang'd to the kirk and were presently married;  
 I ken not weel whether it were lord or leard,  
 They caude him some sike a like name as I heard,  
 To chuse him from all she did gladly agree,  
 And still she cried, "Blew-cap, th' art welcome to me."

---

 XXIX.

## SQUARE-CAP FOR ME.

FROM *The Cambridge University Garland*, 12mo. n. d., in the possession of J. O. Halliwell, Esq. This ballad is constructed after the model of that last given; but intended as a special compliment to university-men. Its author was the celebrated royalist John Cleveland.

---

COME hither, Apollo's bouncing girl,  
 And in a whole Hippocrene of sherry  
 Let's drink a round till our brains do whirl,  
 Tuning our pipes to make ourselves merry.  
 A Cambridge lass, Venus-like, born of the froth  
 Of an old half-filled jug of barley broth;  
 Tho' she's my mistris, her suitors are many,  
 But shee'll have Square-cap, if e'er she have any.

And first, for the plush-sake, the Monmouth-cap\* comes,  
 Shaking his head, like an empty bottle,

---

\* See the "Ballad of the Caps," page 115.

With his new-fangled oath, "by Jupiter's thumbs,"  
 That to her health he'll begin a pottle.  
 He tells her, that, after the death of his grannum,  
 He shall have two hundred pounds per annum.  
 But still she replies, "Good sir, la-bee ;\*  
 If ever I have a man, then Square-cap for me."

Then calot† leather-cap strongly pleads,  
 And fain would derive the pedigree of 's fashion ;  
 The Antipodes wear their shoes on their heads,  
 And why may not we in their imitation ?  
 Oh ! how this foot-ball noddle would please,  
 If it were but well tost on St. Thomas his lease ?‡  
 But still she replies, " Good sir, la-bee ;  
 If ever I have a man, Square-cap for me."

Next comes the Puritan, in a wrought cap,  
 With a long-waisted conscience towards a sister,  
 And making a chapel of ease of her lap :  
 First he said grace, and then he kiss'd her.  
 " Beloved," quoth he, " thou art my text" ;  
 Then falls he to use, and application next.  
 But then she reply'd, " Your text, sir, I'll be,  
 For then, I'm sure, you'll nere handle me."

But see, where Satin-cap scouts about,  
 And fain would this wench in his fellowship marry ;

---

\* A contraction for " let me be."

† A kind of skull-cap, or any plain coif.—*Nares*.

‡ An allusion to the custom of foot-ball playing on St. Thomas's day, December 21.

He told her how such a man was not put out,  
 Because his wedding he closely did carry.  
 He'll purchase Induction, by Simony,  
 And offers her money, her incumbent to be.  
 But still she replies, "Good sir, la-bee ;  
 If ever I have a man, Square-cap for me."

The lawyer's a sophister, by his round-cap,  
 Nor in their fallacies are they divided ;  
 The one milks the pocket, the other the tap,  
 And yet this wench he fain would have brided.  
 "Come leave these thread-bare scholars," quoth he,  
 "And give me *livery* and *seizin* of thee."  
 "Peace, peace, John a Nokes, and leave your oration,  
 For I never will be your *impropriation*.  
 I pray you, therefore, good sir, la-bee ;  
 For if ever I have a man, Square-cap for me !"

---

XXX.

TO THE  
 LADYES OF THE NEW DRESSE ;

THAT WEARE THEIR GORGETS & RAYLES DOWN TO THEIR WASTES.

THIS and the two following poems are by the witty Dean Corbet (born 1582, died 1635), and are here given from the edition of his works, by Octavius Gilchrist, F.S.A., 1807.

---

LADYES, that weare black cipress-vailes,\*

---

\* Cipress was a fine kind of crape, or gauze.

Turn'd lately to white linnen-rayles;\*  
 And to your girdle weare your bands,†  
 And shew your armes, instead of hands.  
 What can you doe in Lent so meet  
 As, fittest dress, to weare a sheet?  
 'Twas once a band, 'tis now a cloake,  
 An acorne one day proves an oke:  
 Weare but your linnen to your feet,  
 And then your band will prove a sheet.  
 By which devise, and wise excesse,  
 You'l doe your penance in a dresse;  
 And none shall know, by what they see,  
 Which lady's censur'd, and which free.

---

 XXXI.

## THE LADIES ANSWER.

(Harl. MS. No. 6396.)

---

BLACKE Cypresse vailes are shroudes on night,  
 White linnen railes are raies of light,  
 Which, though we to the girdles weare,  
 We've hands to keep your hands off there.

---

\* The rayle was the neckerchief; "Rayle for a woman's necke; *crevechief, en quarttre doubles*."—Palsgrave. The gorget was so very similar that the terms are nearly synonymous.

† Alluding to the great length of the *falling band*, which was allowed to hang down upon the shoulders, and was not supported by any *underprops*, as is the band seen in the cut on p. 106.

A fitter dresse we have in Lent,  
 To shew us trewly penitent.  
 Whoe makes the band to be a cloke,  
 Makes John-a-style of John-an-oake.  
 We weare our garments to the feet,  
 Yet need not make our bandes a sheet :  
 The clergie weare as long as we,  
 Yet that implies conformitie.  
 Be wise, recant what you have writt,  
 Least you do pennance for your witte ;  
 Love's charm hath power to weare a stringe,  
 To tye you as you tied your ringe ;\*  
 There by love's sharpe, but just decree,  
 You may be consured, we go free.

---

\* In a ludicrous ballad, describing James I's visit to Oxford and Woodstock, in 1621, when Corbet, in his office of chaplain, preached before the king, he is thus spoken of:—

"The reverend dean,  
 With his band starch'd clean,  
 Did preach before the king ;  
 A ring was his pride,  
 To his band-strings tied,  
 Was not this a pretty thing?

"The ring, without doubt,  
 Was the thing put him out,  
 And made him forget what was next ;  
 For every one there  
 Will say, I dare swear,  
 He handled it more than his text."

---

## XXXII.

## CORBET'S REPLY.

(Ashmole's Museum, A. 38, fol. 66.)

---

YFF nought but love-charmes powers have  
 Your blemisht credit for to save ;  
 Then know your champion is blind,  
 And that love-nottes are soon untwinde.  
 But blemishes are now a grace,  
 And add a lustre to your face ;  
 Your blemisht credit for to save,  
 You needed not a vayle to have ;  
 The rayle for women may be fitte,  
 Because they daylie practice ytt.  
 And seeing counsell can you not reforme,  
 Read this reply—and take it not in scorne.

---

## XXXIII.

## COUNTRY LASSES TRANSFORMED.

From Heywood's *Rape of Lucrece* (fifth edition, 1638).

---

O YES, room for the cryer,  
 Who never yet was found a liar.  
 O ye fine smug country lasses,  
 That would for brooks change crystal glasses,



And be transhap'd from foot to crown,  
 And straw beds change for beds of down ;  
 Your partlets\* turn into rebatoes, †  
 And stead of carrots eat potatoes ;  
 Your frontlets lay by, and your rails, ‡  
 And fringe with gold your dagg'l'd tails.  
 Now your hawk-noses shall have hoods  
 And billements§ with golden studs :  
 Straw hats shall be no more bongraces, ||  
 From the bright sun to hide your faces,  
 For hempen smocks to help the itch,  
 Have linen sewed with silver stitch ;  
 And wheresoe'er they chance to stride,  
 One bare before to be their guide.  
     O yes, room for the cryer,  
     Who never yet was found a liar.

---

 XXXIV.

## ENGLISH MUTABILITY IN DRESS.

FROM the same play as the preceding song. The fondness of the English for adopting new fashions, had long before this been satirized, and Andrew Borde, in his *Introduction to Knowledge*, has given the quaint cut here copied, with the following satirical verses:—

“ I am an Englishman, and naked I stand here,  
 Musinge in my mynde, what rayment I shall were,  
 For now I will were this, and now I will were that,  
 Now I will were I cannot tell what.”

---

\* Ruffs.      † Falling collars.      ‡ Cloaks, or loose gowns.  
 § Habiliments.    || Projecting bonnets to defend the complexion.

The whimsical traveller, Coryat, in his *Crudities*, observes:—  
 “ We weare more fantastical  
 fashions than any nation under  
 the sun doth, the French only  
 excepted; which hath given oc-  
 casion to the Venetian, and other  
 Italians, to brand the English-  
 man with a notable mark of levity,  
 by painting him stark naked,  
 with a pair of shears in his hand,  
 making his fashion of attire  
 according to the vain conception  
 of his brain-sick head, not to comeliness and decorum.”




---

THE Spaniard loves his ancient slop,  
 The Lombard his Venetian,  
 And some like breechless women go,  
 The Russ, Turk, Jew, and Grecian :  
 The thrifty Frenchman wears small waist,  
 The Dutch his belly boasteth,  
 The Englishman is for them all,  
 And for each fashion coasteth.

The Turk in linen wraps his head,  
 The Persian his in lawn too,  
 The Russ with sables furs his cap,  
 And change will not be drawn to :  
 The Spaniard's constant to his block,  
 The French inconstant ever,  
 But of all felts that can be felt,  
 Give me your English beaver.

The German loves his coney-wool,  
 The Irishman his shag too,  
 The Welch his Monmouth loves to wear,  
 And of the same will brag too.  
 Some love the rough, and some the smooth,  
 Some great, and others small things ;  
 But, oh, your lecherous Englishman,  
 He loves to deal in all things.

The Russ drinks quass ; Dutch, Lubeck beer,  
 And that is strong, and mighty ;  
 The Briton he metheglin quaffs,  
 The Irish aqua vitæ ;  
 The French affects the Orleans' grape,  
 The Spaniard tastes his sherry,  
 The English none of these can 'scape,  
 But he with all makes merry.

The Italian in her high chopine,\*  
 Scotch lass, and lovely Frow too,  
 The Spanish Donna, French Madam,  
 He will not fear to go to ;  
 Nothing so full of hazard dread,  
 Nought lives above the centre,  
 No fashion, health, no wine, nor wench,  
 On which he dare not venture.

---

\* These were shoes elevated "as high as a man's leg," says Raymond in his *Voyage through Italy*, 1648. They are mentioned by Shakspeare (*Hamlet*, act ii, scene 2), and were occasionally worn in England, but not of so great an altitude. See Douce's *Illustrations of Shakspeare*.

## XXXV.

A MEDITATION ON THE PRIDE OF WOMEN'S  
APPAREL.

FROM *A New Spring of Divine Poetrie*, by James Day, 1637. A thin quarto of melancholy morality and pointless attempts at religious wit, after the fashion of Quarles. For example, he ends his "meditation on a windmill," with the lines—

"Lord drive me with thy spirit, then Ile be  
Thy windmill, and will grind a grist for thee."

---

SEE how some borrow'd off-cast vaine attire,  
Can puff up pamper'd clay and dirty mire:  
Tell me, whence hadst thy cloaths that make thee fine,  
Was't not the silly sheep's before 'twas thine?  
Doth not the silk-worm, and the ox's hide,  
Serve to maintain thee in thy cheefest pride?  
Do'st not thou often with those feathers vaile  
Thy face, with which the ostridge hides her taile?  
What art thou proud of, then? me thinks 'tis fit  
Thou shouldst be humble for the wearing it:  
Tell me, proud madam; thou that art so nise,  
How were thy parents clad in Paradise?  
At first they wore the armour of defence,  
And were compleatly wrapt in innocence:  
Had they not sin'd, they ne're had beene dismaid,  
Nor needed not the fig-tree's leavy ayde!  
Whatever state, O Lord, thou place me in,  
Let me not glory in th' effect of sin.

---

## XXXVI.

## WILL BAGNALL'S BALLETT.

FIRST printed in *Musarum Deliciae*, 1655, and afterwards in *Wit Restor'd*, 1658, where it was "supplied of what was left out in *Musarum Deliciae*," and which consisted of the sixth, eleventh and thirteenth stanzas. It was evidently written during the reign of Charles I. But I am unable to fix its date precisely, or to say who "Will Bagnall" was; but from the familiarity with which he is named, he was no doubt a gay and well-known frequenter of the court, and mixed with the wits of the day. Edmund Gayton, the author of *Festivious notes to Don Quixote*, etc., wrote a tract called "*Wil Bagnal's Ghost, or the Merry Devil of Gadmanton, in his perambulation of the Prisons of London*," a poem, with characters of a prison," quarto, 1655; a work not mentioned in Bliss's account of books descriptive of character, appended to his edition of Hall's *Microcosmography*; nor have I seen a copy of it. In Spence's *Anecdotes of Books and Men*, p. 22, Bagnall is mentioned as the author of the once famous poem *The Counter Scuffle*.

---

A BALLETT, a ballet! let every poet,  
 A ballett make with speed:  
 And he that has wit, now let him shew it,  
 For never was greater need:  
 And I that never made ballett before,  
 Will make one now, though I never make more.  
 Oh women, monstrous women,  
 What do you mean to doe?

It is their pride, and strange attire,  
 Which binds me to this taske;

Which king, and court, did much admire,  
 At the last Christmas maske,  
 But by your entertainment then,  
 You should have smal cause to come there agen.  
 Oh women, &c.

You cannot be contented to go,  
 As did the women of old:  
 But you are all for pride and show,  
 As they were for weather and cold.  
 O women, women! fie, fie, fie,  
 I wonder you are not ashamed, I.  
 Oh women, &c.

Where is the decency become  
 Which your fore-mother had?  
 With gowns of cloth, and capps of thrum,<sup>1</sup>  
 They went full meanly clad.  
 But you must jett it in silkes and gold;  
 Your pride, though in winter, is never a cold.  
 O women, &c.

Your faces trick'd and painted bee,  
 Your breasts all open bare;\*

---

\* The fondness of ladies for painting their faces and exposing the bosom, was severely reprimanded by the divines and satirists in the early part of the seventeenth century. Dr. John Hall, in an appendix to his small volume against long hair, discoursed in unmeasured terms on "the vanities and exorbitances of many women, in painting, patching, spotting, and blotting

So farr that a man may almost see  
 Unto your lady ware :  
 And in the church, to tell you true,  
 Men cannot serve God for looking on you.  
 O women, &c.

And at the devill's shopps you buy,  
 A dresse of powdered hayre,\*  
 On which your feathers flaunt and fly ;  
 But I'de wish you have a care,  
 Lest Lucifer's selfe, who is not prouder,  
 Do one day dresse up your haire with a powder.  
 O women, &c.

---

themselves," declaring it to be "the badge of an harlot; rotten posts are painted, and gilded nutmegs are usually the worst." The portraits of noble ladies, in the reign of James I, which may be seen in Nicholls' account of the *Progresses* of that monarch, will sufficiently show how obtrusively immodest the fashion of exposing the naked breast had become. While a ruff, or band, of immoderate size stretched forth from the neck, the front of the dress was cut away immediately beneath it, nearly to the waist; which made the fashion more noticeable, as all the other part of the bust was over-clothed, while the bosom was perfectly bare.

\* This is a curious and rather early notice of hair powder, which, although used by the Romans and Saxons, does not appear to have prevailed in the middle ages, until the ladies began to use false hair in great quantities at the time when this ballad was written. The greatest use of powder was during the reign of Charles II, for the enormous wigs of the beaux. *Blue* hair-powder was worn in the time of George II. (See a notice of Fox's juvenile dress in the *Monthly Mirror* for 1806).

And many there are of those that go  
 Attyr'd from head to heele,  
 That them from men you cannot know\*  
 Unlesse you do them feele ;  
 But, oh, for shame, though they have none,  
 'Tis better believe, and let them alone.  
 O women, &c.

Both round and short they cut their hayre,  
 Whose length should women grace ;  
 Loose, like themselves, their hatts they weare ;  
 And when they come in place,  
 Where courtshipp and complements must bee,  
 They do it like men with cappe and knee.  
 O women, &c.

They at their sides, against our laws,  
 With little ponyards go ; †  
 Which surely is, I thinke, because  
 They love men's weapons so ;  
 Or else it is they'le stabb all men,  
 That do refuse to stabb them agen.  
 O women, &c.

Doublets, like to men, they weare,  
 As if they meant to flout us,

---

\* Alluding to the doublets and vests worn with the petticoat  
 in riding and walking.

† (See note at p. 97.)



Trust round with poynts,\* and ribbons fayre,  
 But, I pray, lett's look about us ;  
 For since the doublett so well doth fitt 'um,  
 They will have the breeches, and if they can get 'um.  
 O women, &c.

Nor do they care what a wise man saith,  
 Or preachers in their defame,  
 But jeer, and hold him an asse ; but i' faith  
 . They'd blush if they had any shame :  
 For citty and countrey do both deride 'em,  
 And our king, God blesse him, cannot abide 'em.  
 O women, &c.

And when the maske was at the court,  
 Before the king to be showne,  
 They got upon seats to see the sport,  
 But soon they were pull'd down ;  
 And many were thrust out of dores,  
 Their coats well cudgel'd, and they call'd whores.  
 O king, relligious king,  
 God save thy majestie.

And so with prayers to God on high,  
 To grant his highnesse peace,  
 Wee hope we shall finde remedie  
 To make this mischief cease :

---

\* See note at p. 81.

Since he in court hath tane so good order,  
 The citty leave to the maior and recorder.  
 O king, relligious king,  
 God bless thy majestie.

And women, all whom this concerns,  
 Though you offended be ;  
 And now in foule and rayling tearms  
 Do swagger and scold at me ;  
 I tell you, if you mind not your waies,  
 The devil will fetch you all, one of these days.  
 O women, monstrous women,  
 What do you mean to do ?

---

 XXXVII.

## DR. SMITH'S BALLETT.

THIS "ballet" is the offspring of the preceding one, and also first appeared in the *Musarum Delicia*. Dr. Smith "had so great a hand in that book," says Anthony Wood, "that he is esteemed the author of almost half of it." He was a great writer of light poetry, and lived intimately with the poetical wits of the early part of the seventeenth century, by whom he was much esteemed, most particularly by Philip Massinger, who called him his son. He and Sir John Mennis were also engaged together on the other volume of *Facetia*, already noticed,—*Wit Restored*, "which book," says Wood, "is mostly of our author Smith's composition." He was matriculated as a member of Christ Church, Oxford, in Lent term, 1622, at the age of eighteen years. He became chaplain

to the Earls of Holland and Cleaveland, held a benefice in Lincolnshire, and ultimately settled at King's Nympton, in Devonshire, "where he resided during all the changes of government, by compliance with the power that was uppermost." On the king's return he got many promotions, and died at his rectory, at Alphyngton, Devon, June 20th, 1667. His writings are remarkably *fræe*, in the fullest acceptation of the term, but *Lascivia est nobis pagina, vita proba est*: he lived in cheerless times, when mirth was considered sin, and he must occasionally have had much trouble to conform with the stringent sourness of those in power. The editor of Longman's reprint of these poems (1817), remarks, "it is strange that he had the hardihood to publish his poems during the usurpation; but the restoration was at hand, when such a muse could breathe freely, in an atmosphere perfectly congenial to her."

---

WILL women's vanities never have end,  
 Alack, what is the matter!  
 Shall poets all their spirits spend,  
 And women yet never the better?  
 Will Bagnall's ballet hath done no good  
 To the head that is hid in the taffety hood,  
 Which makes the vertuous chew the cud,  
 And I till now their debtor.

I once resolved to be blinde,  
 And never set pen to sheet,  
 Though all the race of womankinde  
 Were mad, I would not see't.  
 But now my heart is so big it struts,  
 And hold I cannot for my guts;  
 With as much ease as men crack nuts  
 My rimes and members meet.

And first I will begin to touch  
 Upon their daubing paint ;  
 Their pride that way it is so much,  
 It makes my muse grow faint.  
 And when they are got into a new suit,  
 They look as though they would straight go to't.  
 The divell's in't, and 's dam to boot,  
 'Twould anger any saint.

Their soaring thoughts to book advance,  
 'Tis odds, it may undoe 'um,  
 For ever since dame Eve's mischance,  
 That villainous itch sticks to 'um.  
 And when they have got but a little smack,  
 They talk as if nothing they did lack,  
 Of Withers, Drayton, or Balzack :  
 'Twould weary a man to wooe 'um.

Their faces are besmear'd and pierc'd,  
 With severall sorts of patches,\*  
 As if some cuts their skins had flead  
 With scarres, half-moons, and notches.  
 Prodigious signes there keep their stations,  
 And meteors of must dreadfull fashions ;  
 Booker† hath no such prognostications :  
 Now out upon them, wretches !

With these they are disguised so,  
 They look as untoward as elves,

---

\* See cut on p. 160.

† The famous Almanac-maker.

And when do you think this geare may mend,  
 And come to a better passe?  
 In truth, I thinke it will never have end.—  
 What, never? then, out, alas!  
 They hold such wicked counsellis between 'um,  
 We can doe little else but make ballads against 'um,  
 Ten thousand furies I think are in 'um.  
 Is not this a pittiful case?

I think it were not much amisse,  
 To bring them into a play,  
 There's matter enough, and enough I wisse,  
 And I'll have the second day;  
 Where some shall be attir'd like pages,  
 The rest shall be as they are, baggages;  
 He that sets them a work will pay them their wages,  
 Troth that's the only way.

And now we have brought them upon the stage,  
 All sorts of people among;  
 I'll there expose them like birds in a cage,  
 To be gap'd on in midst of the throng.  
 Nay, now I have got them within my clutches,  
 I'll neither favour lady, nor dutches,  
 Although they may think this over-much is,  
 They are no more to me then those that goe on  
 crutches.  
*I made this staffe too longe.*

Now Lord preserve our gracious queen,  
 That gives her cautions ample,

Yet they, as if it never had been,  
 On all good precepts trample.  
 But here's the spite, it would anger a stone,  
 That a woman should go to heaven alone :  
 But it will never be by hope, that's bred in the bone  
 They'l never mend by example.

---

## XXXVIII.

## THE PHANTASTICK AGE;

OR, THE ANATOMY OF ENGLAND'S VANITY,

"In wearing the fashions  
 Of severall nations.  
 With good exhortations  
 Against transmutations."

FROM the *Roxburghe Collection of Ballads*, now in the British Museum, volume i. It is "printed for Thomas Lambert," and directed to be sung "to the tune of *O women, monstrous, &c.*" The song in page 144, seems to have originated the following, which is little more than its amplification, by an author who wished to rival "Will Bagnall's Ballet."

---

AUDIENCE, audience, gallants all,  
 For here, as on a stage,  
 I'll shew the postures admirall  
 Of this phantastick age,  
 Wherein both sexes are grown strange,  
 And, Phebe-like, they often change.  
 O monsters,  
 Neutrall monsters,  
 Leave these foolish toyes.

Chamelion-like, themselves they change,  
 To any colour scene ;  
 How many severall fashions strange  
 Hath here observed beene  
 Within the circuit of few yeares,  
 As by experience truth appeares.  
 O monsters, &c.\*

An English man or woman now,  
 (He make excuse for neither,)  
 Composed are, I know not how,  
 Of many shreds together :  
 Italian, Spaniard, French, and Dutch,  
 Of each of these they have a touch.  
 O monsters, &c.

The German, and the drunken Dane,  
 The Persian, and Polonian ;  
 The sun-burnt Ethiopian,  
 The Russian, and Slavonian ;  
 Our English imitate in cloathes,  
 In drinking, drabbing, and strange oathes.  
 O monsters, &c.

When meeknesse bore in England sway,  
 And pride was not regarded,  
 Then vertue bore the bell away,  
 And goodnesse was rewarded ;

---

\* The burden is the same to the end, except that " foolish  
 toyes " is changed into " apish toyes " throughout.

Now our phantastick innovations,  
 Doe cause prodigious transmutations.  
 O monsters, &c.

Our men were in precedent dayes  
 To manly actions bent,  
 They did not seek their names to raise  
 By cloathes, and complement.  
 Now he's the man whose brave apparel  
 Defends him in a taverne quarrell.  
 O monsters, &c.

Mee thinks the taylors should not chuse  
 But grow exceeding rich,  
 Yet from them I heare no such newes,  
 Though they goe thorow stitch:  
 The reason's this, new cloathes are made  
 Before the old bill is defraide.  
 O monsters, &c.

## THE SECOND PART, TO THE SAME TUNE.

Now many of both sexes goe  
 Each afternoone to th' play,  
 Their rich acoutrements to shew,  
 And doe even what they may;  
 To note, if they can any spy,  
 That put them down in bravery.  
 O monsters, &c.



The women will not be at quiet,  
 Their mindes will still be crost,  
 Til husbands, friends, or fathers buy it,  
 What ever price it cost.  
 Thus wide mouth'd pride insatiately,  
 Devoures all thoughts of piety.  
 O monsters, &c.

And men that should more wisdom have  
 Then the frayle female sex,  
 As many fond inventions have,  
 Nay, rather they'l annexe  
 Unto the story of their shame,  
 A higher style than women claime,  
 O monsters, &c.

*Ungirt, unblest*, the proverb sayes,  
 And they to prove it right,  
 Have got a fashion now-a-dayes,  
 That's odious to the sight,  
 Of those who love civility,  
 And hate this idle foppery.  
 O monsters, &c.

Like Frenchmen, all on points they stand,  
 No girdles now they weare,  
 To spread this fashion thro' the land  
 The hangman, as I heare,

When at foure gates hee hang'd foure men,  
 Did weare just such a dublet then.\*  
 O monsters, &c.

If any thing may give them light  
 To see their vanity,  
 In my conceit that object might  
 Make wise men to defie  
 A fashion that is held so base,  
 Worne by the hangman in disgrace.  
 O monsters, &c.

Nowe to conclude, with all my heart  
 I wish that every one  
 Would study on some better art,  
 And let vaine pride alone :  
 Be as your good forefathers were,  
 And let not vice thus domineere.  
 O monsters, &c.

---

\* A humorous poetical version of this story, by S. Rowlands, is given in the introduction to that writer's *Four Knaves*, published by the Percy Society, 1843, as follows :

" A giddy gallant that beyond the seas  
 Sought fashions out, his idle pate to please,  
 In travelling did meet upon the way  
 A fellow that was suited richly gay ;  
 No lesse than crimson velvet did him grace,  
 All garded and re-garded with gold lace.  
 His hat was feather'd like a lady's fan,  
 Which made the gallant think him some great man,  
 And vayl'd unto him with a meek salute,  
 In reverence of his gilded velvet sute.  
 'Sir,' quoth his man, 'your worship doth not know  
 What you have done, to wrong your credit so ;  
 This is the *besole* in Dutch, in English plain  
 The rascal hangman, whom all men disdain ;  
 I saw him tother day, on Castle-green,  
 Hang four as proper men as e'er were seen. "

What you profusely doe let fly,  
 In pride, in drinke, and gaine ;  
 Spend in good hospitality,  
 'Twill elevate your fame :  
 The prayers and prayses of the poore  
 Shal cloathe your mindes for evermore.  
 O monsters, &c.

---

 XXXIX.

## THE BURSE OF REFORMATION.

THIS curious semi-political satire on the fashions and times, is also from *Wit Restored, in severall select poems not formerly publish't*, (1658). It is very likely to be the production of Dr. James Smith, whose style and feeling it embodies.

The many allusions throughout to various articles of costume sold at the mercer's shop, who, after the first stanza, appears to be addressing his customer, invest this ballad with interest, even when viewed in the light of an illustration of manners alone. In the *Roxburghe Ballads*, is a woodcut representing a mercer in his shop, addressing his customers ; which, as it affords a curious illustration of the ballad before us, is copied on a reduced scale. He holds a black mask edged with lace in his right hand ; a black lace scarf is hung over his arm. Over his left arm is a hank of laces, and in that hand a feather fan. The many patches of



fanciful form exhibited on his face, will explain the allusions to these fantastic ornaments in the ballad. Bulwer, in his *Artificiall Changeling*, 1653, says, "Our ladies here have lately entertained a vaine custome of spotting their faces, out of an affectation of a mole, to set off their beauty, such as Venus had, and it is well if one black patch will serve to make their faces remarkable, for some fill their visages full of them, varied into all manner of shapes and figures."

---

WE will go no more to the Old Exchange,  
 There's no good ware at all :  
 Their bodkins, and their thimbles too,  
 Went long since to Guildhall.  
 But we will go to the New Exchange,  
 Where all things are in fashion ;  
 And we will have it henceforth call'd  
 The Burse of Reformation.\*  
 Come lads and lasses, what do you lack ?  
 Heare is weare of all prices ;  
 Here's long and short, here's wide and straight ;  
 Here are things of all sizes.

Madam, you may fit yourself  
 With all sorts of good pinns,  
 Sirs, here is jett, and here is hayre,  
 Gold and cornelian rings ;

---

\* "Brittain's Burse" was the name first given by Elizabeth to Gresham's building. The New Exchange was erected in 1608 on the site of the stabling of Durham House, in the Strand.

Here is an English conny furr,  
 Rushia hath no such stuffe,  
 Which for to keep your fingers warme,  
 Excells your sable muffe.

Come lads, &c.

Pray you madam sitt, i'le show good ware,  
 For crowding nere fear that,  
 Against a stall, or on a stool,  
 You'l nere hurt a crevatt.  
 Heer's childrens bawbles, and men's too,  
 To play with, for delight.  
 Heer's round-heads, when turn'd every way  
 At length will stand upright.

Come lads, &c.

Heer's dice and boxes, if you please  
 To play at in and in ;  
 Heer's hornes for brows, and browes for hornes,  
 Which never will be seen.  
 Heer is a sett of kettle pinns,  
 With bowle at them to rowle :  
 And if you like such trundling sport  
 Here is my ladyes hole.

Come lads, &c.

Heer's shaddow'd ribbon, of all sorts,  
 As various as your mind ;  
 And heer's a wind-mill, like your selfe,  
 Will turn with every wind.

And heer's a church of the same stuffe,  
 Cutt out in the new fashion ;  
 Hard by is a priest, stands twice a day,  
 Will serve your congregation.  
 Come lads, &c.

Heer are some Presbyterian things,  
 Falne lately out of fashion ;  
 Because we hear that Prester John  
 Doth circumsize his nation.  
 And heer are Independent knacks,  
 Rais'd with his spirits humor ;  
 And heer's cheap ware was sequestred  
 For a Malignant tumor.  
 Come lads, &c.

Heer patches are of every art,  
 For pimples, and for scarrs ;  
 Heer's all the wandring planett signes,  
 And some o' th' fixed starrs,  
 Already gumm'd, to make them stick,  
 They need no other sky,  
 Nor starrs, for Lilly for to vew,  
 To tell your fortunes by.  
 Come lads, &c.

To eject powder in your hayre,  
 Here is a pritty puff ;  
 Would for clister case serve too,  
 Were it fil'd with such stuffe.

Madam, here are pistachie nutts,  
 Strengthening oringo roots ;  
 And heer's a preserv'd apricoock,  
 With the stones pendant too't.  
 Come lads, &c.

Here are perriwiggs will fit all hayres,  
 False beards for a disguise ;  
 I can helpe lasses which are bare  
 In all parts, as their thighs.  
 If you'l engage well, here you may  
 Take up fine Holland smocks ;  
 We have all things that women want,  
 Except Italian locks.  
 Come lads, &c.

Here are hot boyes have backs like bulls,  
 At first sight can leap lasses ;  
 And bearded ladds hold out like goats ;  
 And here are some like asses.  
 Here are gallants can outdo  
 Your usher, or your page ;  
 You need not go to Ludgate more  
 'Till threescore yeares of age.  
 Come lads, &c.

Madam, here is a Politicus  
 Was Pragmaticus of late ;\*

---

\* *Mercurius Politicus*, and *Mercurius Pragmaticus*, were newspapers, both of which emanated from a famous journalist,

And here is an Klentichus,\*  
 That fallacies doth prate.  
 Here is the Intelligencer too,†  
 See how 'bout him they throng!

Marchmont Needham. In his *Pragmaticus* he had exposed Charles I, and had suffered a short imprisonment for that offence; but having made most humble submission to the court, he changed sides, and galled the Presbyterians in his paper by ridicule of the most unmerciful kind. When the king's fortunes failed, Bradshaw found little trouble in purchasing his ready pen; and he began the *Mercurius Politicus*, abandoning his old paper and its politics, and becoming a still more virulent Presbyterian, lashing the Royalist party so unmercifully, that, upon the Restoration, he deemed it safest for his neck to fly to Holland, until he could purchase a pardon through the venality of a court favourite; when he returned to England, but was much despised.

\* *Mercury* was the favourite prenomem for the newspapers of those times, with another to indicate the party from whom each emanated. No. 1 of *Mercurius Elenticus*, contained news from January 31 to February 7, 1648, "communicating the unparalleled proceedings at Westminster, the head quarters, and other places, discovering their designs, reproving the crimes, and advising the kingdom." Its politics may be judged from the following stanzas printed in it:—

"To kill the king eight years agon,  
 Was counted highest treason:  
 But now 'tis deemed just, and done  
 As consonant to reason.  
 \* \* \* \* \*  
 Both prince and people lived in peace,  
 The land with wealth abounded:  
 But now these blessings fade and cease,  
 Thanks to the cursed Round-head."

† There were several newspapers bearing the name of *Intelligencers* at this time; taking their titles, as *The Swedish Intelligencer*, &c., from the countries whose news they principally furnished. *The Kingdom's Intelligencer*, commenced in 1662, bore



Whilst Mellancholicus alone\*  
 Walkes here to make a song.  
 Come lads, &c.

Then lett's no more to the Old Exchange,  
 There's no good ware at all ;  
 Their bodkins, and their thimbles too,  
 Went long since to Guildhall.†  
 But we will to the New Exchange,  
 Where all things are in fashion ;  
 And we will have it henceforth call'd  
 The Burse of Reformation.  
 Come lads and lasses, what do you lack ?  
 Here is weare of all prises ;  
 Here's long and short, here's wide and straight ;  
 Here are things of all sizes.

---

the most resemblance to a modern paper, being the first to give notices of law courts, proceedings in parliament, obituary, &c.

\* *Mercurius Mellancholicus* ; or news from Westminster, was first published in September, 1647 ; it was a Royalist paper, and its name denoted the unfortunate aspect the king's cause was taking and its effect on loyal minds ; it has this strong couplet in its first number :—

“ Woe is me, undone, with blasts the flowers doe fade,  
 The chrystal springs by swine are puddle made.”

† An allusion to the general contribution of plate towards aiding the Parliamentary army. The poorer persons brought many trifling articles, like those mentioned in this ballad, which gave reason for its being named “ the thimble and bodkin army.”

## THE ANSWER.

We will go no more to the New Exchange,  
 Their credit's like to fall,  
 Their money and their loyalty  
 Is gone to Goldsmiths' Hall.\*  
 But we will keep our Old Exchange,  
 Where wealth is still in fashion,  
 Gold chaines and ruffes shalt beare the bell,  
 For all your reformation.  
 Look on our walls, and pillars too,  
 You'l find us much the sounder :  
 Sir Thomas Gresham stands upright,  
 But Crook-back was your founder.

There you have poynts, and pinns, and rings,  
 With such-like toyes as those,  
 There patches, gloves, and ribons gay,  
 And O our money goes.  
 But when a fammily is sunck,  
 And titles are a-fading,  
 Some merchant's daughter setts you up,  
 Thus great ones live by trading.  
 Look, &c.

Marke the nobility throughout,  
 Moderne and antient too ;  
 You'l see what power the citty had,  
 And how much it could do.

---

\* The place appointed for the reception of fines imposed upon the Royalists; and for loans, etc., to the Puritanic party.

Not many houses you'l observe  
 Of honour, true or seeming,  
 But have received from the Burse  
 Creation or redeeming.  
 Look, &c.

Our wonted meetings are at twelve,  
 Which all the world approves,  
 But you keep off till candle-time,  
 To make your secret loves.  
 Then you come flocking in amaine,  
 Like birds of the same feather,  
 Or beasts repaying to the arke,  
 Uncleane and cleane together.  
 Look, &c.

Wee strike a bargaine in the Exchange,  
 But make it good elsewhere ;  
 And your proceedings are alike,  
 Though not so good, I fear.  
 For your commodities are nought,  
 However you may prize them ;  
 Then corners, and darke holes are sought,  
 The better to disguise them.  
 Look, &c.

We walke o're cellars richly fill'd  
 With spices of each kind,  
 You have a taverne underneath,  
 And so you're undermin'd.

If such a building long endure  
All sober men may wonder,  
When giddy and light heads prevaile,  
Both above ground and under.  
Look, &c.

Wee have an office, to ensure  
Our shippes and goods at sea :  
No tempest, rock, or pyrat, can  
Deprive us of that plea.  
But if your ladies spring a leake,  
Or boarded be, and taken,  
Who shall secure your capitoll,  
And save youre heads from aking ?  
Look, &c.

Then we'll go no more to the New Exchange,  
Their credit's like to fall,  
Their money and their loyalty  
Is gone to Goldsmiths' Hall.  
But we will keep our Old Exchange,  
Where wealth is still in fashion,  
Gold chaines and ruffles shall bear the bell,  
For all your reformation.  
Look on our walls and pillars too,  
You'll find us much the sounder :  
Sir Thomas Gresham stands upright,  
But Crook-back was your founder.

---

*C. L.* Ask me no more why hair may be,  
 Th' expression of gentility ;  
 'Tis that which, being largely grown,  
 Derives its pedigree from the crown.

---

 XLI.

## ON LOYAL FASHIONS IN DRESS.

FROM Ashmole's MS., 36, 37, art. 97. It appears to have been occasioned by some Puritanic objection to the wearing of the blue riband in hat or shoe roses, that being "the king's colour."

---

ALAS, what take you pepper in your noses,  
 To see K. Charles his collour worne in roses ?  
 'Twas but an ornament to grace the hat,  
 Yet must we have an ordnance 'bout that !  
 Oh ! serious worthyes, how could you dispence  
 With soe much tyme to draw a grevance hence ?  
 But you doe very well to make it knowne,  
 When others loyaltyes surmounts your owne ;  
 You can, and will suppress it ; well, you may  
 Doe what you list, when we must needs obey.  
 I hope youle shortly take the taylors trade,  
 And vote how our apparrell must be made ;  
 So women may by your brave orders see,  
 How wide their smocks and pettycoates must be ;  
 For 'tis all one, to tell us what we weare,

And what we must not, this is pretty geare.  
 Yf it contynue, faith, be barbors too,  
 And cutt our hayres to that same length you doe  
 You owne, and make it noe less cryme then treason,  
 To weare, or doe, or els speake ought with reason.  
 As for the king, hees king youle say, 'tis true ;  
 But he would rule himself, and not let you.  
 What, would he soe? hees very much to blame,  
 And meritts your displeasure for the same ;  
 He will not graunt that you, his friends, 'tis true,  
 Should rule two kingdoms as the third rules you.\*  
 Least from a ribbon there should spring a faction,  
 'Twas wisely done to stopp its growth to action ;  
 Yet in despight of him that dares controll,  
 I'le weare my soveraignes collours in my soule.

---

 XLII.

## UPON A GENTLEWOMAN'S SILKE HOODE.

FROM the same MS. as the preceding ; art. 169. Hollar's four female half-lengths, emblematic of the seasons, and engraved in 1641, exhibit the fashions alluded to in the following poem, to the minutest point.

---

Is there a sanctity in love begun,  
 That every woman veyles, and turnes lay nun ?

---

\* An allusion to the great influence the Scotch possessed over the army and the Parliament, in the early part of the civil war.

Alas ! your guilt appeares still through this dresse,  
You doe not soe much cover as confesse ;  
To me 'tis a memoriall, I beginne  
Forthwith to thinke on Venus and the ginne,  
Discovering in these vayles, soe sutely sett,  
At least the upper parts caught in a nett.  
Tell me, whoe tought you to give soe much light,  
As may entice, not satisfie the sight ?  
Betraying what may cause us to admire,  
And kindle only, but not quench desire.  
Among your other subtiltyes, this is one,  
That you see all, and yet are seene of none.  
'Tis the darke lanthorne to the face, oh ! then  
I may conclude there's treason against men ;  
Whiles thus you only doe expose the lippes,  
'Tis but a faire and wantoner eclippis ;  
Mean't how you will, at once to shew and hide,  
At best is but the modesty of pride ;  
Either unvayle you then, or veyle quite or'e,  
Beauty deserves not so much, foulennesse more !  
But I profaine, like one whose strange desires  
Bringe to Love's altar foule and drossie fires ;  
Sinke those words to your cradles, for I know,  
Foule as you are, your byrth came from below.  
My fancie's now all hallowed, and I finde  
Pure vessells in my thoughts, priests in my minde.  
Soe Jove appeares, when breaking out his way,  
From the darke chaos, he first sheds the day ;  
Newly awak'd out of the budds, soe shewes,  
The halfe seene, halfe hidd, glory of the rose,

As you doe through your vayles ; and I may sweare,  
Viewing you soe that beauty doth budde there.  
Soe truth lay under fables, that the eye  
Might reverence the mystery, not discrye ;  
Light being soe proporcioned that noe more  
Was seene, but what might cause them to adore.  
Thus is your dresse soe ordered, soe contrived,  
As 'tis but only poetry revived.  
Such doubtfull light had sacred groves, whear rodde  
And twiggs at last did shoote up into gods.  
Wheare then a shade darkens the beauteous face,  
Shall not I pay her reverence to the place.  
Soe under water glymering starrs appeare,  
As those, but neerer starrs your eyes doe heere ;  
Soe deities darkened sitt, that we may finde,  
A better way to see them in our minde.  
Noe bold Ixion then, be heere allow'd,  
Where Juno dares her selfe be in the cloude,  
Me thinks the first age comes againe, and we  
See a revival of symplicitye.  
Thus lookes the country virgin, whose browne hew  
Hoods her, and makes her shew even vyle as you.  
Bless them, that checks our hopes and spurres our feare,  
Whilst all doth not lye hid, nor all appeare ;  
O feare you noe assaults from bolder men,  
When they assayle be this your armor then ;  
A silken helmet may defend those parts,  
Where softer kisses are the only darts.

---



## XLIII.

ON THE MYSTIC DESIGN OF THE "DISGUISES"  
OR ORNAMENTS OF PRELATES.

FROM Ashmole's MS., No. 48, art. 73. The Reformed Church retained but little of the symbolic dress of the priesthood, and that little was much opposed by the Calvinistic party, and upheld by Laud. The following short poem, descriptive of the dress of a Protestant prelate, was probably written to shew how little there was to object to in its signification.

---

THE albe and surplisse white doth note,  
 A life withouten stayne or spot ;  
 The horned miter represents,  
 Full knowledge in both testaments ;  
 The gloves that beene all newe and white,  
 Handlinge the sacraments arighte ;  
 The crosyer staffe most playnly showes,  
 Redusinge of their strayed ewes ;  
 The crosse, books, scripture, do portend,  
 Of men's desires the doubtfull end.  
     Behold what trust and deepe devises  
     Theis prelates have in their disguises.

---

## XLIV.

## THE CLOAK'S KNAVERY.

THIS capital old song, to the equally good old tune of "Paggington's Pound," is a loyal effusion of the reign of Charles II; satirically descriptive of the doings of the Protectorate. It is printed in D'Urfey's *Wit and Mirth*. A copy, with the music, occurs as a broadside in the Roxburghe collection. The allusion to the popish plot in the last stanza, will help to fix its date. But as the copy alluded to is said to be "reprinted, corrected, revised, and enlarged by the author," it very probably made its original appearance in an abbreviated form some years earlier. Thomas Jordan, the city poet laureate, has, in "a poetical parley with a threadbare cloak," (reprinted in Nichols's *Select collection of Poems*, 1781, vol. vii, p. 62), concluded with some lines which may have suggested the ballad:—

"——— these are no times for thee,  
Thick cloaks are only fit for knavery:  
The only cloaks that now are most in fashion,  
Are Liberty, Religion, Reformation;  
All these are fao'd with zeal, and button'd down  
With jewels dropp'd from an imperial crown  
\* \* \* \* \*  
How canst thou hope for entertainment when  
Women make cloaks even of committee-men."

---

COME buy my new ballet,  
I have't in my wallet,  
But 'twill not, I fear, please every pallat;  
Then mark what ensu'th,  
I swear by my youth,  
That every line in my ballet is truth:

A ballet of wit, a brave ballet of worth,  
 'Tis newly printed, and newly come forth.  
 'Twas made of a Cloak that fell out with a gown,  
 That cramp't all the kingdom, and cripp'l'd the crown.

I'll tell you in brief,  
 A story of grief,  
 Which happen'd when cloak was commander-in-chief;  
 It tore common prayers,  
 Imprison'd lord mayors,  
 In one day it voted down prelates and players:  
 It made people perjur'd in point of obedience,  
 And the covenant did cut off the oath of allegiance.  
 Then let us endeavour to pull the Cloak down,  
 That cramp'd all the kingdom and cripp'l'd the crown.

It was a black Cloak,  
 In good time be it spoke,  
 That kill'd many thousands, but never struck stroke;  
 With hatchet and rope,  
 The forlorn hope,  
 Did joyn with the devil to pull down the pope:  
 It set all the sects in the city to work,  
 And rather than fail 'twould have brought in the Turk.  
 Then let us endeavour, &c.

It seiz'd on the Tow'r guns,  
 Those fierce demi-Gorgons,  
 It brought in the bagpipes, and pull'd down the organs;  
 The pulpits did smoak,  
 The churches did choak,

And all our religion was turn'd to a cloak ;  
 It brought in lay-elders could not write nor read,  
 It set *public faith* up, and pull'd down *the Creed*.  
 Then let us endeavour, &c.

This pious impostor,  
 Such fury did foster,  
 It left us no penny, nor no pater noster ;  
 It threw to the ground  
 Ten Commandments down,  
 And set up twice twenty times ten of its own :  
 It routed the king, and villains elected  
 To plunder all those whom they thought disaffected.  
 Then let us endeavour, &c.

To blind peoples eyes,  
 This Cloak was so wise,  
 It took off ship-money, but set up excise :  
 Men brought in their plate,  
 For reasons of state,  
 And gave it to Tom Trumpeter, and his mate :  
 In pamphlets it writ many specious epistles,  
 To cozen poor wenches of bodkins and whistles.  
 Then let us endeavour, &c.

In pulpits it moved,  
 And was much approved,  
 For crying out—*Fight the Lord's battles, beloved* ;  
 It bobtayl'd the gown,  
 Put prelacy down,

It trod on the mitre to reach at the crown :  
 And into the field it an army did bring,  
 To aim at the council, but shot at the king.  
 Then let us endeavour, &c.

It raised up states,  
 Whose politick pates  
 Do now keep their quarters on the City gates ;  
 To father and mother,  
 To sister and brother,  
 It gave a commission to kill one another :  
 It took up men's horses at very low rates,  
 And plunder'd our goods to secure our estates.  
 Then let us endeavour, &c.

This Cloak did proceed  
 To a damnable deed,  
 It made the best mirror of majesty bleed ;  
 Tho' Cloak did not do't,  
 He set it on foot,  
 By rallying and calling his journeyman to't ;  
 For never had come such a bloody disaster  
 If Cloak had not first drawn a sword at his master.  
 Then let us endeavour, &c.

Though some of them must hence,  
 By sorrowful sentence,  
 This lofty long Cloak is not mov'd to repentance ;  
 But he and his men,  
 Twenty thousand times ten,

Are plotting to do their tricks over again :  
 But let this proud Cloak to authority stoop,  
 Or *Dun*\* will provide him a button and loop.  
 Then let us endeavour to pull the Cloak down,  
 That basely did sever the head from the crown.

Let's pray that the king,  
 And his Parliament,  
 In sacred and secular things may consent ;  
 So righteously firm,  
 And religiously free,  
 That papists and atheists suppressed may be ;  
 And as there's one Deity doth over-reign us,  
 One faith, and one form, and one church may contain us.  
 Then peace, truth, and plenty, our kingdom will  
 crown,  
 And all popish plots, and their plotters shall down.

---

\* The name of the hangman at this period. He was succeeded by one who bequeathed his name to that officer until the present day ; and of whom the earliest notice I can find is in the following title, "The Plotter's Ballad ; being Jack Ketch's incomparable receipt for the cure of traytorous recusants. Licensed December the 2nd, 1678."

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## XLV.

## AN INVOCATION TO A BEAU.

IN a MS. copy of a comedy called *The Humorous Lovers*, by the Duke of Newcastle, among the Harleian MSS., 7367, the following song, (not given in the printed copy of the play, 1677) occurs at the beginning of the fourth act.

---

I CONJURE thee, I conjure thee,  
 By the ribands in thy hatt,  
 By thy pretty lac'd cravat,  
 By the ribands round thy bum,  
 Which is brac'd much like a drum,  
 By thy dangling pantaloons,  
 And thy ruffling port cannons,\*  
 By thy friezeld perriwigge,  
 Which does make thee look so bigg,  
 By thy sword of silver guilt,  
 And the riband at thy hilt;  
 Apeare, apear.

---

\* *Cannons* are so called because they are like cannons of artillery, or cans or pots—*Minshieu*. Nares calls them "boot hose tops"; they were single or double rolls of puffed ribbons surrounding the knee.

---

## XLVI.

## MUNDUS MULIEBRIS :

OR, THE LADIES DRESSING ROOM UNLOCKED, AND HER  
TOILETTE SPREAD.

THIS very curious satirical poem was published as a quarto tract of twenty-two pages in 1690. I know of no equally minute description of the contents of a lady's boudoir, and the fanciful names given to the various articles of dress. To it is appended a *Fop-Dictionary*, describing the derivation and character of them all, which have been appended as foot-notes to our reprint, to which some few more explanatory ones have been added. The author, in his Preface, gives a striking picture of the simplicity of ladies in the "good old times," contrasting it with the extravagance and affectation of those in his own day; and he says he has compiled this poem, that all those who would venture on the voyage of matrimony, may see what equipments modern luxury had then made necessary.

---

HE that will needs to Marry-land  
Adventure, first must understand  
For's bark, what tackle to prepare,  
'Gainst wind and weather, wear and tare :  
Of Point d'Espagne a rich cornet,\*  
Two night-rails,† and a scarf beset

---

\* The upper *Finner*, dangling about the cheeks like hound's ears.

† A body dress, unconfined at the waist and closed only round the neck—literally night gowns,—which the ladies adopted as a



## With a great lace, a colleret.\*

morning dress. Walker, in his *Historical Memoirs of the Irish Bards*, 1818, says: "Amongst other ridiculous fashions which prevailed in this country, since the reign of Queen Anne, was that of the ladies wearing bed gowns in the streets, about forty years ago. The *canaille* of Dublin were so disgusted with this fashion, or perhaps deemed it so prejudicial to trade, that they tried every expedient to abolish it. They insulted in the streets and public places those ladies who complied with it, and ridiculed it in ballads. But the only expedient that proved effectual, was the prevailing on an unfortunate female, who had been condemned for a murder, to appear at the place of execution in a bed gown." A very rare print in the editor's collection of such as illustrate costume, represents a lady placed in the stocks for wearing one: beneath is inscribed:—



"The night Raile, 'tis a cunning subtle thing,  
 In summer its coole, in winter heat doth bring.  
 What same thing hot and cold; strange Paradox,  
 Can that be thick that's thin, 'tis heterodox,  
 Yet will this lady have it orthodox;  
 Wherefore wee'l fairly put her in the stocks.  
 Ladies beware! from pride this error came,  
 So sure as chalk and cheese are not the same."

In front of the lady stands a little girl, whose figure is engraved above, as it exhibits this peculiar fashion so well. The lady appeals to her; "Little miss, what say'you?" She is too young to conceal discomfort for fashion's sake, and honestly answers:

"Madam, my night-raile gives no heate,  
 You say yours does, 'tis but a cheate,  
 Therefore, pray Madam, keep your seat."

\* A sort of gorget.

One black gown of rich silk, which odd is  
 Without one colour'd, embroider'd bodice :  
 Four petticoats for page to hold up,  
 Four short ones nearer to the crup :  
 Three manteaus, nor can madam less  
 Provision have for due undress ;  
 Nor demy sultane,\* spagnolet,†  
 Nor fringe to sweep the Mall forget :  
 Of under bodice three neat pair  
 Embroider'd, and of shoos as fair :  
 Short under petticoats pure fine,  
 Some of Japan stuff, some of Chine,  
 With knee-high galoon‡ bottomed,  
 Another quilted white and red ;  
 With a broad Flanders lace below :  
 Four pair of bas de soy§ shot through  
 With silver, diamond buckles too,  
 For garters, and as rich for shoo.  
 Twice twelve-day smocks of Holland fine,  
 With cambric sleeves, rich point to joyn,  
 (For she despises colbertine).||

---

\* A gown trimmed with buttons and loops.

† A kind of narrow-sleeved gown, à l'Espagnole.

‡ A kind of worsted lace; the pattern of which was afterwards adopted in richer materials for the gentry.

§ Silk stockings with gold or silver thread wove into the clock.

|| A lace resembling net-work, of the fabric of Monsieur Colbert, superintendent of the French king's manufactories. Randle Holme describes it as "an open lace with a square grounding." It ultimately became cheap, and consequently unfashionable.

Twelve more for night, all Flanders lac'd,  
 Or else she'll think herself disgrac'd :  
 With same her night-gown must adorn,  
 The two point waste-coats for the morn :  
 Of pocket mouchoirs, nose to drain,  
 A dozen lac'd, a dozen plain :  
 Three night-gowns of rich Indian stuff,  
 Four cushion-cloths are scarce enough,  
 Of point, and Flanders, nor forget  
 Slippers embroidered on velvet ;  
 A manteau girdle, ruby buckle,  
 And brilliant diamond rings for knuckle :  
 Fans painted, and perfum'd three ;  
 Three muffs of sable, ermine, grey ;  
 Nor reckon it among the baubles,  
 A palatine also of sables.\*  
 A saphire bodkin for the hair,  
 Or sparkling facet diamond there :  
 Then turquois, ruby, emrauld rings  
 For fingers ; and such petty things  
 As diamond pendants for the ears,  
 Must needs be had ; or two pearl pears,  
 Pearl neck-lace, large and oriental,  
 And diamond, and of amber pale ;  
 For oranges bears every bush,  
 Nor values she cheap things a rush.  
 Then bracelets for her wrists bespeak,

---

\* Formerly called *sables*, or *tippet*, because made of the tails of that animal.

(Unless her heart-strings you will break) ;  
 With diamond croche\* for breast and bum,  
 Till to hang more on there's no room.  
 Besides these jewels you must get  
 Cuff buckles, and an handsom set  
 Of tags for palatine, a curious hasp  
 The manteau 'bout her neck to clasp :  
 Nor may she want a ruby locket,  
 Nor the fine sweet quilted pocket ;  
 To play at ombre, or basset,  
 She a rich pulvil† purse must get,  
 With guineas fill'd, on cards to lay,  
 With which she fancies most to play :  
 Nor is she troubled at ill fortune,  
 For should the bank be so importune,  
 To rob her of her glittering store,  
 The amorous fop will furnish more.  
 Pensive and mute, behind her shoulder  
 He stands, till by her loss grown bolder,  
 Into her lap rouleau‡ conveys,  
 The softest thing a lover says :  
 She grasps it in her greedy hands,  
 Then best his passion understands ;

---

\* The hook to which are chained the ladies watch, seals, intaglios, &c.

† The Portugal term for the most exquisite powders and perfumes.

‡ Rouleau is forty-nine guineas made up in a paper roll, which Monsieur F—, Sir J—, and Father B— lend to losing gamblers, that are good men, to have fifty in return.

When tedious languishing has fail'd,  
 Rouleau has constantly prevail'd.  
 But to go on where we left off,  
 Though you may think what's said enough ;  
 This is not half that does belong  
 To the fantastick female throng :  
 In pin-up ruffles now she flaunts,  
 About her sleeves are engageants :\*  
 Of ribbon, various echelles, †  
 Gloves trimm'd, and lac'd as fine as Nella.  
 Twelve dozen Martial, ‡ whole, and half,  
 Of jonquil, tuberose (don't laugh),  
 Frangipan, orange, violett,  
 Narcissus, jassemin, ambrett :  
 And some of chicken-skin for night,  
 To keep her hands plump, soft, and white : §  
 Mouches || for pushes, to be sure,  
 From Paris the tré-fine procure,

---

\* Deep double ruffles hanging down to the wrists.

† A pectoral, or stomacher laced with ribbon, like the rounds of a ladder.

‡ The name of a famous French perfumer, emulating the Frangipani of Rome.

§ Chicken gloves were of the most delicate materials and thinnest skin, and were worn in bed to keep the hands white, as late as the middle of the reign of George III, even by gentlemen as well as ladies. To perfume gloves was a common practice from the time of Elizabeth; and it was not until gloves became cheap and in common use that it was discontinued.

|| Flies, or, black patches.

And Spanish paper,<sup>a</sup> lip, and cheek,  
 With spittle sweetly to belick :  
 Nor therefore spare in the next place,  
 The pocket sprunking<sup>b</sup> looking-glass ;  
 Calembuc<sup>c</sup> combs in pulvil case,  
 To set, and trim the hair and face :  
 And that the cheeks may both agree,  
 Plumpers<sup>d</sup> to fill the cavity.  
 The settée,<sup>e</sup> cupée,<sup>f</sup> place aright,  
 Frelange,<sup>g</sup> Fontagne,<sup>h</sup> favorite ;<sup>i</sup>  
 Monté la haut,<sup>j</sup> and palisade,<sup>k</sup>  
 Sorti,<sup>l</sup> flandan,<sup>m</sup> (great helps to trade)

---

<sup>a</sup> "A beautiful red colour, which the ladies, &c., in Spain paint their faces withal." It was made up into little books, and a leaf was torn out, and rubbed upon the cheeks, the vermilion powder which covered it being transferred to the face. It was in use at the end of the last century.

<sup>b</sup> A Dutch term for pruning, tiffing, trimming, and setting out, by the glass, or pocket mirror.

<sup>c</sup> A certain precious wood, of an agreeable scent, brought from the Indies.

<sup>d</sup> Certain very thin, round, and light balls, to plump out and fill up the cavities of the cheeks, much used by old court-countesses.

<sup>e</sup> The double pinner.

<sup>f</sup> A kind of pinner.

<sup>g</sup> Bonnet and pinner together.

<sup>h</sup> The top knot, so called from Mademoiselle Fontange, one of the French king's mistresses, who first wore it.

<sup>i</sup> Locks dangling on the temples.

<sup>j</sup> Certain degrees of wire to raise the dress.

<sup>k</sup> A wire sustaining the hair next to the dutchess, or first knot.

<sup>l</sup> A little knot of small ribbon, peeping out between the pinner and bonnet.

<sup>m</sup> A kind of pinner joining with the bonnet.

Burgoigne,<sup>a</sup> jardine,<sup>b</sup> cornett,  
 Frilal<sup>c</sup> next upper pinner set,  
 Round which it does our ladies please  
 To spread the hood call'd rayonnés :<sup>d</sup>  
 Behind the noddle every baggage  
 Wears bundle choux,<sup>e</sup> in English cabbage.  
 Nor cruches<sup>f</sup> she, nor confidants,<sup>g</sup>  
 Nor passagers,<sup>h</sup> nor bergers<sup>i</sup> wants ;  
 And when this grace nature denies,  
 An artificial tour<sup>j</sup> supplies ;  
 All which with meurtriers<sup>k</sup> unite,  
 And creve-cœurs<sup>l</sup> silly fops to smite,  
 Or take in toll at park or play ;  
 Nor holy church is safe, they say,

<sup>a</sup> The first part of the dress for the head next the hair.

<sup>b</sup> The single pinner next the bourgogne.

<sup>c</sup> Borders of ornamental ribbon ; it is still preserved in the vulgar saying of dressing with " fine *fal-lals*."

<sup>d</sup> An upper hood, pinned in a circle, like the sunbeams.

<sup>e</sup> The great round boss, or bundle of hair, worn at the back of the head, and resembling a cabbage, from whence the French gave it that name.

<sup>f</sup> Certain smaller curls, placed on the forehead.

<sup>g</sup> Smaller curls near the ears.

<sup>h</sup> A curled lock next the temples.

<sup>i</sup> A plain small lock (*à la shepherdesse*) turned up with a puff.

<sup>j</sup> An artificial dress of hair in the forehead.

<sup>k</sup> *Murderers*, a certain knot in the hair, which ties and unites the curls.

<sup>l</sup> *Heart-breakers*, the two small curled locks at the nape of the neck.

Where decent veil was wont to hide  
 The modest sex religious pride:  
 Lest these yet prove too great a load,  
 'Tis all compris'd in the commode ;\*  
 Pins tipt with diamond, point and head,  
 By which the curls are fastened,  
 In radiant firmament† set out,  
 And over all the hood *sur-tout*.  
 Thus, face that e'rst near head was plac'd  
 Imagine now about the wast,  
 For tour on tour, and tire on tire,  
 Like steeple Bow, or Grantham spire,  
 Or Septizonium,‡ once at Rome,  
 (But does not half so well become  
 Fair ladies head) you here behold  
 Beauty by tyrant mode controll'd.  
 The graceful oval, and the round,  
 This horse tire does quite confound ;  
 And ears like satyr, large and raw,

---

\* A frame of wire, covered with silk, on which the whole head-tire is adjusted at once upon a *bust*, or property of wood carved to the breasts, like that which perruque makers set upon their stalls.

† The firmament was an encircling ornament for the hair, of diamonds or other precious stones, heading the pins which they stick in the tour, and hair, like stars.

‡ A very high tower in Rome, built by the Emperour Severus, of seven ranks of pillars, set one upon the other, and diminishing to the top, like the ladies new dress for their heads, which was the mode among the Roman dames, and is exactly described by Juvenal in his sixth satyr.



And bony face, and hollow jaw ;  
 This monstrous dress does now reveal  
 Which well plac'd curls did once conceal.  
 Besides all these, 'tis always meant  
 You furnish her appartement,  
 With Moreclack tapistry,\* damask bed,  
 Or velvet richly embroidered :  
 Branches, brasero, † cassolets, ‡  
 A cofre fort, § and cabinets,  
 Vasas of silver, porcelan, store  
 To set, and range about the floor :  
 The chimney furniture of plate,  
 (For iron's now quite out of date :)  
 Tea-table, skreens, trunks, and stand,  
 Large looking-glass richly japan'd,  
 An hanging shelf, to which belongs

---

\* A manufactory of tapestry was founded at Mortlake, in Surrey, by Sir Francis Crane, in 1619, under the patronage of the king, who gave £2,000 towards it. Francis Cleyne, the Flemish artist, was engaged to furnish designs, and was granted a pension of £100 per annum and a house to live in. The works were seized by the Parliament, but on the Restoration were again set going by Charles II, who engaged Verrio to furnish designs; but the manufactory was soon discontinued. The corrupt mode of spelling the name of Mortlake in our text, gives a clue to the real locality of Armin's play, *The two Maides of More-clacke*.

† A large vessel, or moving hearth of silver for coals, transportable into any room, much used in Spain.

‡ Perfuming pot or censer.

§ A strong box of some precious or hard wood, &c., bound with gilded ribs.

Romances, plays, and amorous songs ;  
 Repeating clocks, the hour to show  
 When to the play 'tis time to go,  
 In pompous coach, or else sedan'd  
 With equipage along the Strand,  
 And with her new beau foppling mann'd.  
 A new scene to us next presents,  
 The dressing-room, and implements,  
 Of toilet plate, gilt and emboss'd,  
 And several other things of cost :  
 The table miroir, one glue pot,  
 One for pomatum, and what not ?  
 Of washes, unguents, and cosmeticks,  
 A pair of silver candlesticks ;  
 Snuffers, and snuff-dish, boxes more,  
 For powders, patches, waters store,  
 In silver flasks, or bottles, cups  
 Cover'd, or open, to wash chaps ;  
 Nor may Hungarian queen's\* be wanting,  
 Nor store of spirits against fainting :  
 Of other waters rich, and sweet,  
 To sprinkle handkerchief is meet ;  
 D'Ange, orange, mill-fleur, myrtle,  
 Whole quarts the chamber to bequirtle :  
 Of essence rare, and le meilleure  
 From Rome, from Florence, Montpellier,  
 In filgran casset, † to repel

---

\* *Hungary water* was a famous perfume and restorative, much used at this period.

† A dressing box of *filigree*, or "silver wire-work."

When scent of gousset does rebel,  
 Though powder'd allom be as good  
 Well strew'd on, and well understood ;  
 For vapours that offend the lass,  
 Of sal-armoniack a glass :  
 Nor brush for gown, nor oval salver,  
 Nor pincushion, nor box of silver,  
 Baskets of fil' gran, long and round,  
 Or if japonian to be found,  
 And the whole town so many yield,  
 Calembuc combs by dozens fill'd  
 You must present, and a world more,  
 She's a poor miss can count her store.  
 The working apron too from France,  
 With all its trim apurtenance ;  
 Loo masks,\* and whole, as wind do blow,  
 And miss abroad's dispos'd to go :  
 Hoods by whole dozens, white and black,  
 And store of coiffs she must not lack,  
 Nor velvet scarfs about her back,  
 To keep her warm ; all these at least  
 In amber'd skins, or quilted chest  
 Richly perfum'd, she lays ; and rare  
 Powders for garments, some for hair,  
 Of Cyprus, aad of Corduba,  
 And the rich polvill of Goa ;

---

\* Loo masks are *half masks*, covering the face to the nose only ; and were worn in calm, as *whole masks* were in windy weather.

Nor here omit the bob of gold  
 Which a pomander\* ball does hold,  
 This to her side she does attach  
 With gold crochet, or French pennache, †  
 More useful far then ferula,  
 For any saucy coxcomb's jaw :  
 A graceful swing to this belongs,  
 Which he returns in cringe, and songs,  
 And languishings to kiss the hand,  
 That can perfumed blows command.  
 All these and more in order set,  
 A large rich cloth of gold toilet  
 Does cover, and to put up rags,  
 Two high embroidered sweet bags,  
 Or a large perfum'd Spanish skin,  
 To wrap up all these trinkets in.  
 But I had almost quite forgot,  
 A tea and chocolate pot,  
 With molionet, ‡ and caudle cup,  
 Restoring breakfast to sup up :  
 Porcelan saucers, spoons of gold,  
 Dishes that refin'd sugars hold :  
 Pastillios de Bocca § we  
 In box of beaten gold do see,

---

\* The pomander was a perforated ball of precious metal, containing scent, which hung to the girdle, and was first used by the nobility in the sixteenth century.

† Any bunch or tassel of small ribbon.

‡ The instrument used to mingle chocolate with the water.

§ Perfumed lozenges, to improve the breath.

Inchas'd with diamonds, and tweeze  
 As rich and costly as all these,  
 To which a bunch of onyxes,  
 And many a golden seal there dangles,  
 Mysterious cyphers, and new fangles.  
 Gold is her toothpick, gold her watch is,  
 And gold is every thing she touches ;  
 But tir'd with numbers I give o're,  
 Arithmetick can add no more,  
 Thus rigg'd the vessel, and equipp'd,  
 She is for all adventures shipp'd,  
 And portion e're the year goes round,  
 Does with her vanity confound.

---

 XLVII.

 THE VINDICATION OF TOP KNOTS  
 AND COMMODES.

THIS ballad, "to the tune of *London Top Knots*," is reprinted from a small collection of songs consisting of four leaves only, in the three volumes of old ballads preserved in the British Museum. It is entitled, "*Musick a-la-mode: or the Young Maid's Delight*;" containing five excellent new songs, sung at the drolls in Bartholomew-fair. London, printed in the year 1691." There is a small wood-cut in the title-page, here copied of the original size, representing a lady with a *commode*, and in the fashionable dress of the day; with a fan in one hand and a black mask in the other. In



the *Cambridge Jest*s, these monstrous head-dresses, which were also called *Towers*, are thus alluded to: — “A Cantabrigian being one day deeply engaged in discourse with a gentlewoman, who condemned the weakness of her sex; ‘No, madam,’ replied the scholar, ‘not so, for if I mistake not, it is easy to prove your sex stronger than ours, for Sampson being the strongest, carried only the gates of the city away; but now-a-days, every female stripling carries a *tower* on her head.’”

---

THE fops and the fools, like silly night-owls,  
 They prate, and they talk of our *top-knots* :  
 We are their discourse, when they drink off their bowls,  
 And make themselves drunk with their dram-pots.  
 Their hats were once higher than now are our tow’rs,  
 Because they were then in the fashion ;  
 Then they were more rogues than now we are w — ’s,  
 Then let them lay by their fond passion.

The fair queen of Egypt she wore a *commode*,  
 On the top of it was a lac’d Amber,  
 Which caused Mark Anthony, tho’ it was odd,  
 At night to come to her bed-chamber :  
 Our masks, and our vails, with our bonny night rails,  
 Which all our deformities covers,  
 Make us frisk up our tails, and hoise our fine sails,  
 And anchor at night with our lovers.

The cuckolds wear horns, with pates that are bare,  
 There’s many such beasts in the nation ;

Why may we not likewise make use of our hair,  
 And raise it in their imitation.  
 Our laces and rings, with other such things,  
 We use to obtain the affection  
 Of all, but of kings, for riches take wings,  
 But a husband's a woman's protection.

The fumbling old fellows of threescore and ten,  
 They perriwigs wear to our sorrow :  
 We take them and wed them, and think they're young  
 men,  
 Which makes us oft instruments borrow.  
 Why may we not then (for where is the odds)  
 Trappan an old fool in his folly ?  
 And make him believe that old Joan, in *commodes*,  
 Is young, to divert melancholy.

There's many short women that could not be match'd,  
 Until the *top-knots* came in fashion ;  
 Tho' they wore their shoes high, both painted and patch'd,  
 And humour'd the tricks of love's passion :  
 But now by the help of our rousing *commodes*,  
 They wheedle young men to come nigher ;  
 For a wench that is short, in bed, can make sport,  
 As well as one twenty yards higher.

Then silly old fops, that kiss but like popes,  
 And call us night walkers and faries,  
 Go fumble old Joan, and let us alone,  
 And never come near our canary's :

We'll wear our breasts bare, and curl up our hair,  
 And shew our *commodes* to the people ;  
 But, as I'm a w——, if that you talk more,  
 We'll raise them as high as Bow-steeple.\*

---

 XLVIII.

## FINE PHILLIS.

FROM *Fine Phillis's Garland*, 12mo., Sheffield, 1745, in the possession of J. O. Halliwell, Esq. The ballad is evidently much earlier than this date, and as old as the preceding one.

---

Of a fine young lady  
 'Tis my meaning to tell :  
 Her name it is Phillis,  
 As is known well.  
 Of all her gay toys  
 Here I'll make known,

---

\* *The Virgin's complaint for want of a Husband*, in the same rare collection, commences with an allusion to this fashionable costume :—

“I'm a lass both brisk and fair,  
 Sparkling eye, and coal-black hair ;  
 Fine lac'd shoes, and top-knots rare,  
 Yet no man comes to woo me.”

In D'Urfey's *Pills to Purge Melancholy*, is a song called *Deil tak the Wars*, in which a girl says :—

“On my head a huge commode sat sticking,  
 Which made me shew as tall again.”



When she stares at the boys  
All over the town.

She's a fine lady,  
When she's got her things on :  
On the top of her head  
Is a fine *burgogon*.<sup>\*</sup>  
A crutch† then on the side,  
To show her off neat,  
And two little *confidants*,‡  
To make it compleat.

Her shabbarons§ next I'll show,  
Her sortie,|| and patches of black—  
Her pinners, and commodes¶ so fine,  
Of nothing she's got any lack.  
No tower, or peruke has she,  
But a very fine colleret,\*  
And her gloves so shiny look,  
The best of all she can get.

But how did she get  
These things so fine,  
Her sparkling dress  
Fit for the nine ?

\* *Bourgoigne*, see note at p. 190. † *Cruche*, see note at p. 190.

‡ See note at p. 190.

§ A corruption of *Chaperon*, the hood.

|| A hood to wear in walking.

¶ See note at p. 191.

\* See note at p. 184.

She got all these toys,  
 Here I'll make known,  
 To please the bad boys  
 All over the town.

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 XLIX.

## THE BEAU'S CHARACTER.

FROM D'Urfey's *Wit and Mirth; or, Pills to Purge Melancholy*,  
 vol. v, p. 206; where it is described as "set and sung by Mr.  
 Ramondon, in the comedy called *Hampstead Heath*," which was  
 written by Mr. Thomas Baker, and published in 1706.

---

A wig that's full,  
 An empty scull,  
 A box of burgamot;  
 A hat ne'er made  
 To fit his head,\*  
 No more than that to plot.  
 A hand that's white,  
 A ring that's right,  
 A sword-knot, patch and feather;  
 A gracious smile,  
 And grounds and oyl,  
 Do very well together.

---

\* It was the fashion at this time for the beaux to wear the  
 hat under the arm, so that the large powdered perriwig might  
 be uninjured.

wigs at all public places in order to attract attention. In Wycherley's play, *Love in a Wood, or St. James's Park*, 1672; an exquisite says, "If she has smugg'd herself up for me, let me prune, and frounce my *perruque* a little for her; there's ne're a young fellow in the town but will do as much for a mere stranger in a play-house." In act i, scene 3, of Killigrew's *Parson's Wedding*, 1663, the stage direction for a group of fashionable gentlemen, is, "*they comb their heads and talk.*" Tom Brown, in his *Letters from the Dead to the Living*, has given an excellent description of a beau, who "made a most magnificent figure: his perriwig was large enough to have loaded a camel, and he bestowed upon it, at least, a bushel of powder, I warrant ye!" A curious satirical work, attributed to the same author, *An Essay in defence of the Female Sex*, 1696, has for a frontispiece an amusing picture, *the complete beau* under the hands of his barber, to which I must refer the reader, as an excellent example of the costume of the day: his wig reaches literally to his waist, and he is adjusting it at the glass while the barber powders it.

---

I HATE a fop that at his glass  
 Stands prinking half the day;  
 With a sallow, frowzy, olive-colour'd face,  
 With a powder'd peruke hanging to his wast,  
 Who with ogling imagines to possess.  
 And to shew his shape doth cringe and scrape,  
 But nothing has to say;  
 Or if the courtship's fine,  
 He'll only cant and whine,  
 And in confounded poetry,  
 He'll goblins make divine;  
 I love the bold and brave,  
 I hate the fawning slave,

That quakes, and cries,  
 And sighs, and lyes,  
 Yet wants the skill,  
 With sence to tell  
 What 'tis he longs to have.

## LI.

## THE RAMILIE WIG AND MUFFETEE.

THE battle of Ramilies, fought on the 23rd of May, 1706, gave name to a new fashioned wig, invented by some enterprising maker, which immediately became the height of fashion. It was worn bushy at the sides, with a plaited tail, which was tied with a large bow at top, and another at bottom, and was the origin of the pig-tail. The hat had a particular turn of brim, known as the Ramilie cock. Our illustration shews one of these, as exhibited in Hogarth's *Modern Midnight Conversation*, hanging against the wall. The muffetees were small muffs (which appear to have been dyed of various colours), and which were carried by beaux at this period. The following ballad is called *The Ladies' Answer* to one ridiculing their "black hats and capuchins," or large hoods. This ballad I have been unable to meet with. The ensuing is printed from *The Muffetee's Garland*, one of the many in the curious collection of J. O. Halliwell, Esq.



I WONDER what the men can mean,  
 To trouble their heads with our capuchins,

Let 'em mind their ruffles and muffetees.  
 Pray, what harm in our black hats is found,  
 To make them so much with scandal abound?  
 Why can they not let the women alone,  
 When idler fashions they have of their own?  
 With ramelie wigs and muffetees.

For the finical beaux we care not a fig,  
 At us the frubbles may strut and look big,  
 In their spencers, bobs, and ramelies;  
 Their wigs alter their fashion as well as our hats,  
 Which shews they are full as fantastical fops;  
 Then cease at the women any longer to rail,  
 As your whimsical notions are often frail,  
 With ramelie wigs and muffetees.

He is a blockhead that cannot fare well,  
 And be contented, but must kiss and tell,  
 With ramelie wigs and muffetees:  
 Men for kissing girls are blam'd,  
 But a woman, if once her virtue is stain'd,  
 Is afterwards slighted, and held in scorn,  
 By that very deceiver who made her forlorn,  
 With his wheedling words and muffetees.

We'll not mind the beaux altho' they look big,  
 And strut along in their ramelie wigs,  
 With their long ruffles and muffetees,  
 And we, in our turn, will laugh at them,  
 To see such fops and finical men;

And see them folded up like a letter,  
 And strutting forth like a crow in a gutter,  
 With their long ruffles and muffetees.

The girls can't have a bit of fun,  
 But your game on them you must run,  
 With your scarlet and saxon-green muffetees;  
 Talking in private was never a crime,  
 But when we are catch'd it is the first time;  
 If he that deceived us should us disdain,  
 We quickly pass for good maids again,  
 And marry some fop with his muffetees.

---

 LII.

## THE RIDING-HOOD, OR "NITHISDALE."

THIS song was composed on occasion of one of the most heroic acts of conjugal love and fidelity, and one of the most cleverly conducted and successful escapes on record. William Maxwell, Earl of Nithsdale, the descendant of a family who had always been celebrated for unshaken fidelity to the house of Stewart, joined the rebel forces in 1715; he was taken prisoner at Preston, tried, and sentenced to decapitation:—but by the extraordinary ability and admirable skill of his countess, he escaped out of the Tower on the evening before his sentence was to be executed, and died at Rome in 1744. A circumstantial account of his escape was afterwards written by the countess to her sister, Lady Lucy Herbert, abbess to the Augustine nuns at Bruges, dated Palais Royal de Rome, 16th April, 1718, which in 1810 was in the

possession of Constable Maxwell, Esq., a descendant of the noble house of Nithsdale, and was published entire in the Appendix to Cromek's *Remains of Nithsdale and Galloway Songs* (8vo., Lond. 1810). It was also edited by Sheffield Grace, Esq., and privately printed in royal 8vo. 1827. The countess, despairing of saving her husband's life, visited the Tower the night before his execution was appointed to take place, and taking two female friends, she adroitly managed to change the dress of one, and put her in clothes conveyed by the other to the prison, while the earl dressed in those she wore, and passed out safely; the countess soon after, appearing to take her farewell, shutting the prison door, and getting away unobstructed. The large hoods worn by the ladies at this time, and one of which was worn by Mrs. Mills, the lady whom the earl personated, contributed in no small degree to defy detection, and the interest which the public took in this extraordinary adventure induced them to apply to this article of dress the name *Nithsdale* for some time after. Our representation of one of them is copied from a print of the period.



This song is reprinted from D'Urfey's *Wit and Mirth*, 1719 (vol. ii, p. 320), where it has the following title:—"The Nithsdale: vulgarly call'd a *Riding Hood*. A poem, on the sudden, timely, and incomparable purpose of the Countess of Nithsdale; who frustrated the dreadful judgment and sentence of the Lord High Steward, and sav'd her husband's neck from the block, February 25th, 1715."

---

OH every tuneful bard that sings,  
 Of ladies wits and ladies things ;  
 Of moulding face, or teeth, or hair,  
 Design'd to make 'em young and fair ;

Let iron hoops not made for show,  
Nor whalebone fardingales below,  
No more in praise be understood,  
But now exalt the Riding-hood.

Our hats with feathers they inclose,  
Our coats they wear, and ride like beaus,  
Our breeches too they'll quickly find,  
And set up then to ape mankind :  
But since to take they are so bold  
Our cloaks, that shade from rain and cold,  
I'll study now the nation's good,  
And thus expose the Riding-hood.

It first does cleanliness decay,  
And proves a thousand sluts a-day ;  
Their linnen too all ill may be,  
They hide it so as none can see ;  
Then let the husband, who with strife  
Perceives a gallant loves his wife,  
Think 'tis for cuckold-making good,  
No cover like a Riding-hood.

Thus in our days of life 'twill raise  
A hundred tricks a hundred ways ;  
And now my story to pursue,  
You'll see what it in death can do :  
'Tis call'd a *Nithisdale*, since fame  
Adorn'd a countess with that name ;  
Whose wit surmounting, firmly stood  
All creatures with a Riding-hood.



Her lord for treason all deter,  
Who had been dead were't not for her ;  
King, lords, and commons doom'd his fate,  
The Tower his gaol, the warders set,  
Petitions could no mercy draw,  
And ladies tears impeach'd the law ;  
All this the heroine withstood,  
And baffled by a Riding-hood.

Saturnia gave, with closing light,  
The criminal his last good night,  
When th' sprightly countess did the deed,  
She weep't, she had all in her head.  
She dress'd her lord, inform'd his mind,  
Made soldiers dumb, and warders blind ;  
And all the nation prais'd her mood,  
For the enchanted Riding-hood.

In spite of ears, in spite of eyes,  
Of power and wealth, that crowns our joys,  
This rarity of women's mould,  
With female Jerking then controwl'd  
The great lieutenant bold and gay,  
That has good judgment as some say,  
Must think his prudent part not good,  
Out-witted by a Riding-hood.

Observe this rule, you that have power,  
From Newgate's mansion to the Tower,  
No more ingage with female wit,  
Nor seek to find out their deceit ;

For take this grave advice from me,  
 You shall not hear, you shall not see,  
 'Till they their rare designs make good,  
 As now they've done the Riding-hood.

Let traitors against kings conspire,  
 Let secret spies great statesmen hire,  
 Nought shall be by detection got,  
 If women may have leave to plot :  
 There's nothing clos'd with bars or locks,  
 Can hinder nightrays, pinner, smocks,  
 For they will every one make good,  
 As now they've done the Riding-hood.

Oh thou, that by this sacred wife  
 Hast saved thy liberty and life,  
 And by her wits immortal pains,  
 With her quick head hast sav'd thy brains :  
 Let all designs her worth adorn,  
 Sing her anthem night and morn,  
 And let thy fervent zeal make good,  
 A reverence for the Riding-hood.

---

 LIII.

## THE OLD CLOAK.

THIS satirical ballad is upon a similar plan to that given on page 177,—but it belongs to Irish history ; and is one of those political songs of which so many were published in the early part

of the last century ; and to which Dean Swift contributed not a few. It is obtained from the large and curious collection of these broadsides now in the possession of T. Crofton Croker, Esq., who believes it to have been originally formed by the Dean himself. The dates of the purchase of the ballads have been put in by the original owner, and this is so dated 1728. It has a wood-cut of the cloak, which is here reduced in size, but in no other way altered. The two short lines, which commence our reprint, are in the original printed beneath this cut, and form the only title of the song.



—

*A merry new joke,  
On Josephs old Cloak.*

THIS cloak was cut in old Oliver's days. Fa, la, &c.  
 When zeal and religion were lost in a maze. Fa.  
 'Twas made by an elder of Lucifer's club. Fa.  
 Who botch'd on a shop-board, and whin'd in a tub. Fa.  
 'Twas vamp'd out of patches, unseemly to name. Fa.  
 'Twas hem'd with sedition, and lin'd with the same. Fa.  
 This cloak to no party was yet ever true. Fa.  
 The inside was black, and the outside was blue. Fa.  
 'Twas smooth all without, and rough all within. Fa.  
 A shew of religion, a mantle to sin. Fa, la, &c.  
 When virtue was ravish'd, and honesty baffled,  
 And Charles was led like a lamb to the scaffold. Fa.

When treason was high, and loyalty low,  
This cloak was a screen to the damnable blow ;  
When nothing but anarchy then was in vogue,  
And he was most pious that most was a rogue ;  
When Charles the Second retreated to France,  
And zeal and religion were left in a trance ;  
The gowns and the cassocks were broken to shreds,  
And politick cloaks set up in their steads :  
This cloak was as apt as the rest of the cloaks,  
To stife religion, and blind-fold the folks ;  
The owner would pass for a Moses or Aaron,  
Tho' fals'er than Judas, and fouler than Charon ;  
Tho' Judas despair'd, we find he repented,  
But none ever heard that this traytor relented.  
When the king was restor'd, and the kingdom in peace,  
And traytors and villains found favour and grace ;  
He then thought it proper to varnish his crimes,  
And alter his cloak to agree with the times.  
New trimmings he straight got, to make up a suit,  
And chang'd his long cloak to a double sur-tout :  
He flatter'd and cog'd, to be thought of the king's side,  
And turn'd his blue doublet from out-side to in-side :  
Yet all was not able to wash off the guilt,  
The treason he wrought, and the blood he had spilt ;  
For that was beyond his fanatical study,  
His fore-head was black, and his doublet was bloody ;  
This doublet, when dying, demurely he throws off,  
And so he bequeaths it unto his son Joseph :  
When Joseph receiv'd it the fashion he broke,  
And so he converts it again to a cloak,

Thus it oftentimes has been proclaim'd very loud,  
 By priest-ridden women, and fools in a crowd,  
 That their Chevalier St.\* would come in a cloud.  
 Which, &c.

But if you would know whence their clamour arose,  
 And why a plain band has met many foes,  
 'Tis because it was first introduc'd by J—n B—s.  
 Which, &c.

Why should we exclaim against him in a passion,  
 And his judgment arraign, for beginning a fashion,  
 Since he fairly appeals in them both to the nation.  
 Which, &c.

When liberty reigns, then justice takes place,  
 And true merit never will sink in disgrace,  
 Nor affection or favour e'er vary the case.  
 Which, &c.

This pretty new fashion indulge him to wear,  
 There's no law in bands, I may venture to swear,  
 But they set off an old fashion face I declare.  
 Which, &c.

All men who impartially judge must despise  
 A dwarf, who with gyants presumptuously vies,  
 And with a false glare would dazzle their eyes.  
 Which, &c.

---

\* The Chevalier St. George, "the old Pretender," and son of King James II.

The commonest prudence most plainly commands  
 Our tongues to be silent, and peaceful our hands,  
 Least instead of soft cambricks we wear harder bands.  
 Which, &c.

If at English examples 'tis our duty to spurn,  
 We must wear our old brogues, and our shoes we  
 must burn,  
 Damn dear eighty-nine, and savages turn.  
 Which, &c.

Or if you'd be reckon'd tight Irish lads,  
 Throw off your cravats and bands, and tie on your gads,\*  
 And then you'll resemble your primitive dads.  
 Which, &c.

We may fret, foam, and bellow, with powerfull sense,  
 Like bulls in a bull-ring, which cost us some pence,  
 But our bulls against Lyons can make no defence.  
 Which, &c.

---

 LV.

## THE LIFE OF A BEAU.

FROM the dramatic performance by the Rev. J. Miller, called  
*The Coffee House*, produced at Drury Lane Theatre in 1737. The  
 play met with bad success, as it was believed that the author  
 intended to satirize a particular coffee-house keeper and her

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\* "A withe, twisted twig, or osier." *O'Reilly's Irish Dictionary*.

customers; this song was, however, more popular, and was set to music by Harry Carey, forming one of the curious illustrated sheets in Bickham's *Musical Entertainer*. It was sung by the famous Kitty Clive, who played the part of Kitty, and introduced the song with "O foh! I hate a beau—a smooth, insipid, tawdry, humming, loitering, do-nothing thing! He would be only fit to be set up in one's chamber like a china-image for show."

How brim-full of nothing's the life of a beau!  
 They've nothing to think of, they've nothing to do;  
 Nor they've nothing to talk of, for—nothing they know:  
 Such, such is the life of a beau.

For nothing they rise, but to draw the fresh air;  
 Spend the morning in nothing but curling their hair;  
 And do nothing all day but sing, santer, and stare:  
 Such, such is the life of a beau.

For nothing at night to the playhouse they croud,  
 For to mind nothing done there they always are proud,  
 But to bow, and to grin, and talk—nothing aloud:  
 Such, such is the life of a beau.

For nothing they run to th' assembly and ball;  
 And for nothing at cards a fair partner call,  
 For they still must be beasted who've—nothing at all:  
 Such, such is the life of a beau.

For nothing on Sundays at church they appear,  
 For they've nothing to hope, nor they've nothing to fear.  
 They can be nothing no where, who—nothing are here:  
 Such, such is the life of a beau.

## LVI.

## THE BEAU BUTTERFLY.

THIS "moral ballad," from a broadsheet of music and words published in the year 1737, resembles in sentiment the last of our songs; and it shews how continually coffee houses were frequented by the beaux of the day. They were the general rendezvous for the idle and the *quid-nunc*, for proof of which I may refer to the curious song, *The Coffee House*, in *The Civic Garland*, published by the Percy Society.

---

A COFEEE-HOUSE, a parrot-cage,  
 Holds many a glaring bird,  
 That prattles all its trifling age  
 Without a meaning word.

A chaos of disjointed things,  
 Still roving in its brain,  
 Now talks of countesses and kings;  
 Of asses milk and Spain.

Of fashions, France, and Flanders mares,  
 Assemblies, cards, and plays;  
 Of setting dogs, and solitaires,\*  
 Intrigues, and wedding days.

---

\* The *solitaire* was a broad band of ribbon or silk, worn loosely round the neck, and which continued in fashion for half a century. Anstey notices it in his *New Bath Guide*:—

" Bag-wig, and laced ruffles, and black solitaire.

What can a man of true fashion denote,  
 Like an ell of good ribbon tied under the throat?"



Ah ! pretty prattling, empty thing,  
 Neglect thy gaudy dress,  
 Adorn thy mind the more within,  
 And prune thy person less.

Boast not that thus you outward shine,  
 At Folly's vain expense ;  
 Lament the fate that made thee fine,  
 And did not give thee sense.

Then wisely learn thyself to know,  
 Past, trifling hours recall,  
 And let thy talk from reason flow,  
 Or do not talk at all.

## LVII.

## THE HOOP PETTICOAT.

GAY has celebrated this portion of female costume in one of his poems. But the ballad-makers made it the subject of many of their effusions. One of the earliest of these songs, written about 1733, thus commences :

"What a fine thing have I seen to-day !  
 O mother, a hoop !  
 I must have one, you cannot say nay ;  
 O mother, a hoop !  
 For husbands are gotten this way to be sure,  
 Men's eyes and men's hearts they so neatly allure,  
 O mother a hoop, a hoop, O mother, a hoop !"

The hoop may be considered as the legitimate descendant of the *farthingale* of the days of Elizabeth ; and *hoops* are mentioned

by Gosson and others as early as 1598. About 1711 they re-appeared; and gave the ladies' gown an appearance similar to a bell or pyramid. About 1745 they increased enormously, and attracted universal attention. Both satirists and caricaturists ridiculed the fashion to the utmost, but without effect. There is a curious print, called *The Review*, published at this time, from which we select a figure, as a good specimen of this fashion. The print exhibits the inconvenience of the hoop petticoat in a variety of ways, and how to remedy it. One of the most ingenious, is that of a coach with a moveable roof, and a frame and pulleys to drop the ladies in from the top, to avoid decomposing the hoop, which necessarily attended their entrance by the door. Our ballad is reprinted from a collection named *The Female Fancy's Garland*, in the possession of J. O. Halliwell, Esq., and is entitled, "The wonderful virtues and comical conveniencies of the new fashion hoop'd petticoats"—to the tune of *Oh! brave Popery, &c.*




---

You beautiful ladys, that follows the mode,  
 Where ever you live, or take up your abode,  
 Pray what is the reason you wear such a load  
 As hoop'd petticoats; monstrous petticoats, bouncing  
       hoop'd petticoats, maids?

Black patches, and towers of powdered hair,  
 Which long time you have been accustom'd to wear,

I think on my conscience could never compare  
 With hoop'd petticoats, monstrous petticoats, bouncing  
 hoop'd petticoats, maids.

So strange and fantastick young ladys are grown,  
 Not only miss Madam, but Gillian and Joan,  
 They must have such petticoats never was known ;  
 Large hoop'd petticoats, monstrous petticoats, bouncing  
 hoop'd petticoats, maids.

When ever they walk thro' the streets or the fields,  
 Supported along by a light pair of heels,  
 Their coats takes the compass of coach or cart-wheels ;  
 Large hoop'd petticoats, monstrous petticoats, bouncing  
 hoop'd petticoats, maids.

I cannot compare this new mode of the town,  
 To nothing more like, tho' I know they will frown,  
 Than to a large hog-tub that's turn'd up-side down ;  
 Large hoop'd petticoats, monstrous petticoats, bouncing  
 hoop'd petticoats, maids.

When ever they pass through the midst of a throng,  
 The people cries out, least they suffer much wrong,  
 Make room for the madams now trudging along,  
 With hoop'd petticoats, monstrous petticoats, bouncing  
 hoop'd petticoats, maids.

Now some of the vulgar are apt to reproach  
 Those ladies, tho' young, and as sound as a roach,

With wonder, how they can crowd into a coach,  
With hoop'd petticoats, monstrous petticoats, bouncing  
hoop'd petticoats, maids.

When men have said all by the way of abuse,  
They shall not be left quite without an excuse ;  
Hoop'd petticoats they are of excellent use,  
Large hoop'd petticoats, monstrous petticoats, bouncing  
hoop'd petticoats, maids.

I tell you they was not invented for pride,  
For when a young miss has a chub by her side,  
Should there come a search, straight her spark she  
can hide  
Under her petticoats ; oh, the hoop'd petticoats, mon-  
sterous petticoats, maids.

The bodys of men they are button'd and loop'd,  
Thus in their strong coats they are lustily coop'd :  
Women are weak vessels, and ought to be hoop'd,  
In large petticoats, monstrous petticoats, bouncing  
hoop'd petticoats, maids.

As they are weak vessels, and subject to crack,  
They are of great use, therefore stand to the tack,  
For why should young women such petticoats lack ;  
Large hoop'd petticoats, monstrous petticoats, bouncing  
hoop'd petticoats, maids.

There's Madam Trugmallion, of Mock Beggars Hall,\*  
 She sets her hoop'd petticoats under a wall,  
 And lets it sometimes for a cobbler's stall ;  
 Oh, rare petticoats, monstrous petticoats, bouncing  
 hoop'd petticoats, maids.

Two bailiffs one morning pursu'd little Will,  
 He whipt under one, and was glad to lye still,  
 As safe and secure as a thief in a mill ;  
 Oh, brave petticoats, monstrous petticoats, bouncing  
 hoop'd petticoats, maids.

This Will was a barber, distressed and poor,  
 He got from the bailiffs, they've ne'er seen him more,  
 These are the best petticoats ever were wore ;  
 Oh, brave petticoats, monstrous petticoats, bouncing  
 hoop'd petticoats, maids.

These was not found out in our forefathers days,  
 But finding them useful in sundry ways,  
 Pray let us all sing in the petticoats praise,  
 Large hoop'd petticoats, delicate petticoats, bouncing  
 hoop'd petticoats, maids !

---

\* This was a fanciful name for the residence of thoughtless prodigals. In Collier's *Roxburghe Ballads* is a curious satirical song, entitled "Mock-beggar's Hall, with its situation in the spacious country called Anywhere."

## LVIII.

## THE LADY'S GOWN.

THIS humorous exhibition of vanity in a Scottish country farmer's wife, is printed in Buchan's *Ancient Ballads and Songs of the North of Scotland*, vol. ii, p. 225. It seems to belong to the middle of the last century, when hoops of extraordinary dimensions predominated.

---

I'LL gar my gudeman trow  
That I'll sell the ladle,  
Cause he winna buy to me  
A gude riding saddle,  
To ride to the kirk, and frae the kirk,  
And even thro' the town ;  
Then stan' about, ye fisher jades,  
And gie my gown rowm.

I had a bonny branit cow,  
That gae a cann o' milk ;  
And I hae saul' my branit cow,  
And bought a gown o' silk.  
There's three raw o' fringes up,  
And three raw down ;  
Then stan' a little you by,  
And gie my gown rowm.

Syne I'll gar my gudeman trow  
That I hae taen the flings,  
Because he winna buy to me  
Sax gowd rings ;

Ane on ilka finger,  
 And twa upo' my thum ;  
 Then stan' a little you by.  
 And gie my gown rowm.

---

## LIX.

## HAD AWA' FRAE ME, DONALD.

THIS excellent sample of Highland courtship, including an inventory of articles then considered as desirable for personal adornment, is given from Herd's *Ancient and Modern Scottish Songs*, vol. ii, p. 161, Edinburgh, 1776. The first edition was published in 1760. The dates of the original composition of the ballads in the volumes are not given, but this one is certainly as old as our preceding song, if not older. No notes, glossarial or otherwise, assist us to the meaning of the phraseology of the song here printed, but a Highland friend, R. Mac Ian, Esq. says, "it is evidently written by a lowlander, who has put *his* version of what *he* considers to be Gaelic, into the mouth of his highlander. I can make this apparent by pointing out the curious mistakes which even Sir Walter Scott has made upon similar occasions; for instance, in *Rob Roy*, when the assembled highlanders are wailing for the supposed apprehension of their chief, Scott makes them cry *Ochone a Righ*, which being translated, means "Woe's me for the king," instead of making them say *Ochone a chridhe*, or "woe's my heart." Again, he calls the Duke of Argyle *Maccallum More*, or the son of *Malcolm* the great, instead of *Mac Caillain More*, the son of *Colin* the great." The ensuing song presents difficulties of the same kind; the notes, however, have been carefully collected to obviate errors as much as possible.

---

O WILL you hae ta tartan plaid,  
 Or will you hae ta ring, Mattam ?  
 Or will you hae ta kiss o' me ?  
 And dats ta pretty ting, Mattam.  
 Had awa', bide awa',  
 Had awa' frae me, Donald ;  
 I'll neither kiss nor hae a ring,  
 Nae tartan plaids for me, Donald.

O see you not her ponny progues,\*  
 Her fecket† plaid, plew, creen, Mattam ?  
 Her twa short hose, and her twa spoigs,‡  
 And a shoulter-pelt apeen,§ Mattam ?  
 Had awa', bide awa',  
 Had awa', frae me, Donald ;  
 Nae shoulter-belts, nae trinkabouts,  
 Nae tartan hose for me, Donald.

Hur can peshaw a petter hough||  
 Tan him wha wears ta crown, Mattam ;  
 Hersell hae pistol and claymore  
 To flie ta lallant lown,¶ Mattam.  
 Had awa', had awa',  
 Had awa' frae me, Donald ;  
 For a' your houghs and warlike arms,  
 You're no a match for me, Donald.

---

\* The highland brogue was made of the untanned hide with the hair outside, and drawn over the foot with thongs. † Checked.

‡ *Spoigs* are "feet, claws, or ugly legs." § Above.

|| I can shew a better thigh. ¶ To scare the lowland loon.



my mair, & me o' spin, Mattam.  
Had awa', had awa',  
Had awa' frae me, Donald ;  
Gae hame and hap your naked houghs,  
And fash-nae mair wi' me, & Donald.

Ye's neir pe pidden|| work a turn  
At ony kind o' spin, Mattam,  
But shug your lenno in a scull,  
And tidel highland sing, Mattam.¶  
Had awa', had awa',  
Had awa' frae me, Donald ;  
Your jogging sculls and highland sang  
Will sound but harsh wi' me, Donald.

In ta morning when him rise  
Ye's get fresh whey for tea, Mattam ;  
Sweet milk an ream,\* as much you please,  
Far cheaper tan pohea, Mattam.

---

Had awa', had awa',  
 Had awa' frae me, Donald ;  
 I winna quit my morning's tea,  
 Your whey will ne'er agree, Donald.

Haper Gallic\* ye's be learn,  
 And tats ta ponny speak, Mattam ;  
 Ye's get a cheese, an putter-kirn,  
 Come wi' me kin ye like, Mattam.  
 Had awa', had awa',  
 Had awa' frae me, Donald ;  
 Your Gallic and your highland chear  
 Will ne'er gae down wi' me, Donald.

Fait ye'se pe ket a silder proch  
 Pe pigger than the moon, † Mattam ;  
 Ye's ride in curroch ‡ stead o' coach,  
 An wow put ye'll pe fine, Mattam.  
 Had awa', had awa',  
 Had awa' frae me, Donald ;  
 For a' your highland rarities  
 You're not a match for me, Donald.

What's tis ta way tat ye'll pe kind  
 To a protty man like me, Mattam ?

---

\* *Lochaber Gaelic*, the best spoken.

† These large circular brooches of silver are still worn in the Highlands, and are of great antiquity as a female adornment.

‡ The *curroch* is a light boat of wicker work, covered with a hide, which was used for traversing the lochs, before roads were made in the Highlands.

Sae lang claymore pe 'po my side,  
 I'll nefer marry tee, Mattam.  
 O come awa', run awa',  
 O come awa' wi' me, Donald ;  
 I wadna quit my highland man ;  
 Frae lallands\* set me free, Donald.

---

 LX.

## THE BEAU'S RECEIPT FOR A LADY'S DRESS.

THIS excellent epitome of fashionable costume in 1753, first appeared in the *Salisbury Journal* of that year, and was copied thence into the Magazines. It was also printed as a song in stanzas of four lines each, and sung "to the tune of *Derry Down*." A copy of this, and the answer ensuing, is preserved in the Roxburghe collection of ballads.

---

HANG a small bugle cap on, as big as a crown,  
 Snout it off with a flower *ulgo dict.* a pompoon ; †  
 Let your powder be grey, and braid up your hair  
 Like the mane of a colt, to be sold at a fair.  
 A short pair of jumps, half an ell from your chin,  
 To make you appear just like one lying-in ;

---

\* Lowlanders.

† Pompoons were globular flowers formed of floss silk, or feathers, and frequently worn in the hair.

Before, for your breast, pin a stomacher-bib on,  
 Ragout it with cutlets of silver and ribbon.  
 Your neck and your shoulders both naked should be,  
 Was it not for Vandyke,\* blown with *chevaux-de-frize*;  
 Let your gown be a *sacque*,† blew, yellow, or green,  
 And frizzle your elbows with ruffles sixteen;  
 Furl off your lawn apron, with flounces in rows,  
 Puff, and pucker up knots on your arms and your toes;  
 Make your petticoats short, that a hoop eight yards wide  
 May decently show how your garters are ty'd;  
 With fringes of knotting your *Dickey* cabod,‡  
 On slippers of velvet, set gold a-la-daube;  
 But mount on French heels§ when you go to a ball,  
 'Tis the fashion to totter, and shew you can fall;  
 Throw modesty out from your manners and face,  
*A-la-mode de François*, you're a bit for his Grace.

---

\* Jagged edgings, or fringes to the dress, of a triangular form, which were a revival of a fashion occasionally seen in Vandyke's portraits, from which they were named.

† The *sacque* was a silken appendage to a gown of the same material, which fell from the neck behind to the ground and formed a train; the gown being worn open in front to shew the petticoat.

‡ *Edge your Dicky*; or habit shirt.

§ The high small heels which were cut away to an inch breadth beneath the foot.

---

## LXI.

## THE LADY'S RECEIPT FOR A BEAU'S DRESS.

THIS answer to the foregoing satire, is from the *London Magazine* of 1753.

---

SINCE, sir, you have made it your study to vex,  
 And audaciously laugh at the dress of our sex,  
 Pray don't be so blind to the faults of your own,  
 But let 'em, I say, in the next lines be shewn.

Instead of small caps, you must add small wigs,  
 The tail of which mostly resembles a pig's ;  
 Put a hat upon that, and point it up high,  
 As if 'twas an arrow that's aim'd at the sky.

At the corner of which, I pray don't forget,  
 Hang a tassel of silver, to make it complete ;  
 Let the stock be well plaited, in fanciful forms,  
 Whilst a fine diamond heart the shirt bosom adorns.

Let the sword-hilt be cover'd with ribbon, good store,  
 Lest the roughness around make the tender hand sore ;  
 Tho' there's no need for that, for they'll certainly fly  
 The place where they think any danger is nigh.

His coat is to be but a foot from his waist,  
 And fix'd as tight too, as if it were lac'd ;  
 In his pockets a housewife and pincushion place,  
 Not forgetting a glass to admire his sweet face.

With stockings of silk, nothing less can such please,  
 Bind his legs round with silver an inch above knees,  
 Hang a tassel to that, or else it won't do,  
 And in length it must reach half way to his shoe.

His bright buckles of stone, of five guineas price,  
 To adorn his neat feet, and make him quite nice :  
 Thus drest and equipt, 'tis plain to be seen,  
 He's not one jot better than Monsieur Pantin.\*

---

 LXII.

## MONSIEUR A-LA-MODE.

A satirical effusion on the male fashions, also elicited by  
*The Beau's Receipt*, and which is here reprinted from the  
*London Magazine* of 1753.

---

TAKE a creature that nature has form'd without brains,  
 Whose skull nought but nonsense and sonnets contains;

---

\* A pantin was a puppet of pasteboard strung together, so that by pulling a string it was thrown into a variety of grotesque attitudes. From 1748, when it was first introduced into England, until after the period of our song, it was in vogue among the *beau monde* as a diverting plaything; which was the subject of many satirical ballads and caricatures. They are still sold under other names at the toy shops, but are now properly confined to very young children.

With a mind where conceit with folly's ally'd,  
Set off by assurance and unmeaning pride ;  
With common-place jests for to tickle the ear  
With mirth, where no wisdom could ever appear ;  
That to the defenceless can strut and look brave,  
Although he to cowardice shews he's a slave.  
And now for to dress up my beau with a grace,  
Let a well frizzled wig be set off from his face ;  
With a bag quite in taste, from Paris just come,  
That was made and ty'd up by Monsieur Frisson ;  
With powder quite grey, then his head is complete ;  
If dress'd in the fashion, no matter for wit ;  
With a pretty black beaver tuck'd under his arm,  
If plac'd on his head, it might keep it too warm ;  
Then a black solitaire his neck to adorn,  
Like those of Versailles by the courtiers there worn ;  
His hands must be cover'd with fine Brussels lace,  
With a sparkling brilliant his finger to grace ;  
Next a coat of embroidery from foreigners come,  
'Twou'd be quite unpolite to have one wrought at home ;  
With cobweb silk stocking his legs to befriend,  
Two pair underneath, his lank calves to amend ;  
With breeches in winter would cause one to freeze,  
To add to his height, must not cover his knees ;  
A pair of smart pumps made up of grain'd leather ;  
So thin he can't venture to tread on a feather ;  
His buckles like diamonds must glitter and shine,  
Should they cost fifty pounds they wou'd not be too fine ;  
A repeater by Graham, which the hours reveals,  
Almost over-balanc'd with knick-knacks and seals ;

A mouchoir with musk his spirits to chear,  
 Though he scents the whole room, that no soul can  
     come near ;  
 A gold-hilted sword with jewels inlaid,  
 So the scabbard's but cane, no matter for blade ;  
 A sword-knot of ribband to answer his dress,  
 Most completely ty'd up with tassels of lace ;  
 Thus fully equip'd and attir'd for show,  
 Observe, pray, ye belles, that fam'd thing call'd a beau.

---

 LXIII.

## A-LA-MODE. 1754.

THIS clever description of a lady's most fashionable costume,  
 is from the *Universal Magazine* for 1754.

---

THE dress in the year fifty-three that was worn  
 Is laid in the grave, and new fashions are born ;  
 Then hear what our good correspondents advance,  
 'Tis the pink of the mode, and 'tis dated from France ;  
 Let your cap be a butterfly, slightly hung on,  
 Like the shell of a lapwing just hatch'd, on her crown ;  
 Behind, like a coach horse, short dock'd, cut your hair,  
 Stick a flower before, screw, whiff, with an air :  
 A Vandyke in frize your neck must surround,  
 Turn your lawns into gauze, let your Brussels be blond,



Let your stomacher reach from shoulder to shoulder,  
 And your breast will appear much fairer and bolder ;  
 Wear a gown, or a sacque, as fancies prevail,  
 But with flounces and furbelows ruffle your tail ;  
 Set your hoop, show your stockings and legs to your  
     knees,  
 And leave men as little as may be to guess :  
 For other small ornaments do as before,  
 Wear ribbands a hundred, and ruffles a score ;  
 Let your talk, like your dress, be fantastick and odd,  
 And you'll shine at the Mall; 'tis taste a-la-mode.

---

 LXIV.

## ADVICE TO A PAINTER.

WALLER, Denham and Marvel have made use of the above title to construct a satire, and so made the mode popular. This capital description of female costume, is from the *London Magazine* for July 1755. It originally appeared in the *Salisbury Journal*; as an "imitation of the *twenty-eighth ode of Anacreon*, by Oxon."

---

BEST of painters, shew thy art,  
 Draw the charmer of my heart,  
 Draw her as she shines away  
 At the rout and at the play ;  
 Carefully each mode express ;  
 Woman's better part is dress.

Let her cap be mighty small,  
Bigger just than none at all ;  
Pretty, like her sense ; and little ;  
Like her beauty, frail and brittle.  
Be her shining locks confin'd,  
In a three-fold braid behind ;  
Let an artificial flower  
Set the frisure off before ;  
Here, and there, weave ribbon pat in,  
Ribbon of the finest sattin.  
Circling round her ivory neck,  
Frizzle out the smart Vandike ;  
Like the ruff that heretofore  
Good Queen Bess's maidens wore ;  
Happy maidens, as we read,  
Maids of honour, maids indeed !  
Let her breast look rich and bold,  
With a stomacher of gold ;  
Let it keep her bosom warm,  
Amplly stretch'd from arm to arm ;  
Whimsically travers'd o're,  
Here a knot, and there a flow'r,  
Like her little heart that dances,  
Full of maggots, full of fancies.  
Flowing loosely down her back,  
Draw with art the graceful sack ;  
Ornament it well with gimping,  
Flounces, furbelows, and crimping ;  
Let of ruffles many a row,  
Guard her elbows, white as snow ;

Knots below, and knots above ;  
 Emblems of the eyes of love.  
 Let her hoop, extended wide,  
 Shew what petticoats should hide ;  
 Garters of the softest silk,  
 Stockings whiter than the milk ;  
 Charming part of female dress,  
 Did it shew us more, or less.  
 Let a pair of velvet shoes  
 Gently press her pretty toes,  
 Gently press, and softly squeeze ;  
 Tott'ring like the fair Chinese,  
 Mounted high and buckled low,  
 Tott'ring every step they go.  
 Take these hints, and do thy duty,  
 Fashions are the tests of beauty :  
 Features vary and perplex,  
 Mode's the woman, and the sex.

---

 LXV.

## FEMALE ADVICE TO A PAINTER.

 FROM the *London Magazine*, August 1755.
 

---

PAINTER, once more shew thy art;  
 Draw the idol of my heart;  
 Draw him as he sports away,  
 Softly smiling, sweetly gay ;

Carefully each mode express,  
For man's judgment is his dress.

Cock his beaver neat and well,  
(Beaver size of cockleshell) ;  
Cast around a silver cord,  
Glittering like the polish'd sword.

Let his wig be thin of hairs,  
(Wig that covers half his ears.)

Be his frock quite alamode ;  
Short, lest his steps it incommode ;  
Short as his waistcoat was of yore,  
When dull men long garments wore.

Let the ruffle grace his hand,  
Ruffle, pride of Gallic land ;  
Be his waistcoat blue or yellow,  
That befits a pretty fellow ;  
Let it be well trimm'd with lace,  
Adding lustre, adding grace.

Make his breeches of nankein,  
Most like nature, most like skin ;  
Let a ribband deck the knees,  
Dangling ribbands always please ;  
With stockings of the finest silk,  
Soft and shining, white as milk.

Let him wear the nice-made shoes,  
Buckling just above the toes ;  
Buckles of a fashion new,  
Bigger almost than the shoe ;  
Thus equipt he'll far excel  
Every beau, and charm each belle,

---

## LXVI.

## BEAUTY AND FASHION.

THIS clever poem, styled "A Repartee," is from the  
*London Magazine*, April 1783.

SAYS Beauty to Fashion, as they sat at the toilette,  
"If I give a charm, you surely will spoil it;  
When you take it in hand, there's such murthering and  
mangling,

'Tis so metamorphos'd by your fiddling and fangling,  
That I scarce know my own, when I meet it again,  
Such changelings you make, both of women and men.  
To confirm what I say, look at Phryne, or Phillis,  
I'm sure that I gave 'em good roses and lillies:  
Now what have you done?—Let the world be the  
judge:

Why you daub 'em all over with cold-cream and rouge,  
That, like Thisbe in Ovid, one cannot come at 'em,  
Unless thro' a mud-wall of paint and pomatum.

And as to your dress, one would think you quite  
mad,

From the head to the heel 'tis all masquerade;  
With your flounces and furbelows, sacks, trollopees,  
Now sweeping the ground, and now up to your knees,  
Your pinking, and crimping, and chevaux de frize,  
And all the fantastical cuts of the mode.

You look like a bedlamite, ragged and proud!

Then of late, you're so fickle that few people mind you;

For my part, I can never tell where to find you ;  
 Now drest in a cap, now naked in none,  
 Now loose in a mob, now close in a Joan ;  
 Without handkerchief now, and now buried in ruff,  
 Now plain as a Quaker, now all of a puff ;  
 Now a shape in neat stays, now a slattern in jumps,  
 Now high in French heels, now low in your pumps ;  
 Now monst'rous in hoop, now trapish, and walking  
 With your petticoats clung to your heels, like a maulkin ;  
 Like the cock on the tower, that shews you the weather,  
 You are hardly the same for two days together."

Thus Beauty begun, and Miss Fashion reply'd :  
 " Who does most for the sex ?—Let it fairly be try'd,  
 And they that look round 'em will presently see,  
 They're much less beholden to you than to me ;  
 I grant it, indeed, mighty favours you boast,  
 But how scanty your favours, how scarce is a toast ?  
 A shape, a complexion, you confer now and then,  
 But to one that you give, you refuse it to ten ;  
 In one you succeed, in another you fail,  
 Here your rose is too red, there your lilly's too pale ;  
 Or some feature or other is always amiss :  
 And pray, let me know when you finish'd a piece  
 That I was not oblig'd to correct, or touch over,  
 Or you never would have either husband or lover ?  
 For I hope, my fair lady, you do not forget,  
 Though you find the thread, that 'tis I make the net ;  
 And say what you please, it must be allow'd,  
 That a woman is nothing unless a-la-mode ;  
 Neglected she lives, and no beauty avails,

For what is a ship without rigging or sails :  
 Like the diamonds when rough, are the charms you  
 bestow,  
 But mine is the setting and polishing too.  
 Your nymphs, with their shapes, their complexions,  
 and features,  
 What are they without me, but poor awkward creatures?  
 The route, the assembly, the playhouse will tell,  
 'Tis I form the beau, and I finish the belle ;  
 'Tis by me that these beauties must all be supply'd,  
 Which time has withdrawn, or which you have deny'd ;  
 Impartial to all, did not I lend my aid,  
 Both Venus and Cupid might throw up their trade,  
 And even your ladyship die an old maid."

## LXVII.

## THE MOUNTAIN OF HAIR.

FROM a collection of songs called *The Mountain of Hair's Garland*, in the possession of J. O. Halliwell, Esq. About 1760 the fashion of dressing the head in a quantity of large curls, and gradually elevating it, was introduced, and for twenty years it continued on the increase, until in 1782 it reached the extraordinary size depicted in our engraving. It consisted of a heap of tow and pads, over which false hair was arranged, and hung with ropes of pearls, gauze-trimming, ribbons, feathers, and artificial flowers; until it added two or three feet to the stature of the fair wearers.



Such heads, requiring so elaborate and expensive a mode of decoration, were dressed only once a month: and as there was a quantity of pomatum and powder used, insects bred in it, and the description of "opening a lady's head," when it would "keep no longer," given in the magazines of the day, are anything but pleasant, but that they were true is abundantly proved by the recipes, given in works on hair-dressing at this time, for killing insects. Satire and caricature were levelled at this fashion most unsparingly: in one instance the head is laid out like a dustman's ground; a heap of cinder sifters occupy the summit, a sow and pigs nestle in the curls, and the dust-cart "winds its slow way along" the side. In another instance a *Ridotto al fresco* is going on, as if in an ornamental garden, and lovers are enshrined in the ample bows, as if in so many green-houses.\* The American war offered new subjects, and in 1776 some caricatures were published representing the battle of Bunker's Hill (converted into *Bunters Hill*) and other engagements; with each upper lock of the hair turned into a fortress, the level part in front covered with tents; soldiers marching with cannon in ambuscade up the curls, and ships ensconced in the club behind.

---

You maids, wives, and widows of Britain draw near,  
I'll sing you a ditty will tickle your ear ;

---

\* A lady friend informs me that these things were really worn; and are not such fanciful satires as I had imagined them. She perfectly remembers her mother's wearing a sow and pigs in the curls of her high head-dress. They were made of blown-glass, and all sorts of strange things of the kind were stuck upon the hair of that material. Mr. Adey Repton, in his curious paper on head-dresses in the *Archæologia*, mentions "a coach," and "a chair and chair-men," worn upon a lady's head as an ornament, and gives an engraving of one who carries a waggon in place of a cap.



My lady she goes to the ball and the play,  
She rambles all night and she sleeps all the day,  
And then in the evening to church does repair,  
With her lappets behind, and mountains of hair.

And Miss Sally also, her own servant-maid,  
Who keeps up the jest to keep up her trade ;  
She shews her white breast, and her bosom quite bare,  
With her fine lappets behind, and mountains of hair.

There's millers', bakers', and shopkeepers' wives,  
They'll have their hair dress'd to keep up their pride,  
The landlady sits dress'd up in a chair,  
Her head she can't move for the weight of her hair.

Then in comes the farmer's wife 'mongst all the rest,  
" A barber this minute, my hair must be drest ;  
And if you don't dress it a yard high, I do swear,

Miss Jenny, they tell me, is breeding a child,  
 And Molly is left in the same state I find,  
 And when the young babes comes into their care,  
 They'll curse their lappets, and d—— their false hair.

Behold the smart quaker that looks in the glass,  
 Her hair doth all other companions surpass ;  
 You deform your sweet faces, I vow and declare,  
 You should cut off your lappets, and burn your false hair.

Believe me, dear ladies, you're all in the wrong,  
 I tell you : and that makes an end of the song ;  
 When your hair's finely dress'd, I plainly do see,  
 You look like an owl in an old ivy-tree.

---

 LXVIII.

 STANZAS TO THE LADIES ON THEIR  
 HEAD-DRESSES.

FROM the *Universal Magazine* of 1768.

---

HAVE ye never seen a net,  
 Hanging at your kitchen door,  
 Stuff'd with dirty straw, beset  
 With old skewers o'er and o'er ?

If ye have, it wonder breeds  
 Ye from thence should steal a fashion,  
 And should heap your lovely heads  
 Such a deal of filthy trash on.

True, your tresses wreath'd with art  
(Bards have said it ten times over)  
Form a net to catch the heart  
Of the most unfeeling lover.

But thus robb'd of half your beauty,  
Whom can ye induce to sigh?  
Or incline for love to sue t'ye  
By his nose, or by his eye?

When he views (what scarce I'd credit  
Of the sex so sweet and clean,  
But that from a wench I had it  
Of all Abigails the queen),—

When he views your tresses thin,  
Tortur'd by some French friseur,  
Horse-hair, hemp, and wool within,  
Garnish'd with a di'mond skewer.

When he scents the mingled steam  
Which your plaster'd heads are rich in,  
Lard and meal, and clouted cream,—  
Can he love a walking kitchen?

---

## LXIX.

## PALTRY PRIDE.

THIS "new song" is from a collection of ballads in the possession of J. M. Gutch, Esq. of Worcester; and is "printed by J. Butter of High Street" in that city. It is a good specimen of a popular country satire on the enormity of London fashions, so constantly the subject of provincial moralization.

---

Good people of England give ear  
 To what I'm going to relate,  
 Concerning these ladies' high heads,  
 They are got to a terrible rate ;  
 There's pomatum and powder you see,  
 A great bag of hair hangs behind,  
 And curtains all over their faces,  
 Just like a horse with the blinds.

There's Mrs. Nancy you see,  
 She has a most delicate air,  
 The devil can't touch her for pride,  
 As she walks thro' the streets, I declare :  
 Tho' she is but fourteen years old,  
 She thinks herself fit for a man ;  
 "Come wed me, young Jemmy," she says,  
 "And my dear I will do what I can."

There's the ladies of fashion you see,  
 They'll all have a turn at this pride,  
 They must have cork rumps, I declare,  
 And a head as big as a bee-hive,

With a great tod of wool on each hip,  
 To make them look much in the fashion,  
 And a bag hanging down to their waist,  
 I think the devil ought to fetch them.

The farmers' young daughters you see,  
 In every village beside,  
 They must have a great deal of hair,  
 On purpose to keep up their pride;  
 And when to the market they come,  
 They cut a most terrible show,  
 With a bonnet as big as a hay-rick;  
 We pay for this pride you must know.

Now to make an end of my song,  
 To tell you the truth I do mean,  
 I'm sure 'tis a damnable shame,  
 That their pride should be maintain'd;  
 For so much as the street-walking hussies  
 They will have their hair drest you see,  
 And when they are powder'd and curl'd  
 They look like an owl in a tree.

---

LXX.

A RECEIPT FOR MODERN DRESS.

THIS satirical description of male follies in dress is from the  
*Gentleman's Magazine* for December 1772.

---

To DESCRIBE, in its dressing, the taste of the time,  
 (To answer your purpose, and fill up my rhyme)  
 Your choice must be made, for a figure exemplar,  
 Of a captain, a cit, macaroni, or templar.

Let his figure be slender, and lounging, and slim,  
 Confoundedly formal, and awkwardly trim.

Hang a hat on his head, let it quint fiercely down,  
 And be cut, slash'd, and scollop'd, and par'd to the crown.  
 Behind this strange head a thick queue you must tye on,  
 Like a constable's bludgeon, or tail of a lion ;  
 And before, when you try to embellish his hair,  
 Let your fingers be quick, and your powder be fair ;  
 Be-friz it, and paste it, and cut it, and curl it,  
 Now slope it in ranges, in rollers now furl it.  
 For the head of a fribble or beau (without doubt)  
 Having nothing within, should have something without.

For a coat, give him something so outré in shape,  
 So awkward, so strange—'twould disfigure an ape ;  
 A thing, nor a coat, nor a frock, nor a jacket—  
 All waist to the bottom, at bottom all pocket ;  
 What the brain of a Frenchman alone could produce,  
 Without grace, without ornament, beauty, or use.

For taste, if you mean to display your regard,  
 Let his breeches be spotted like panther or pard :  
 Which will prove what old Æsop oft us'd to express,  
 That an ass may look fierce in a—masquerade dress,  
 Nor forget that his breeches be roomy between 'em :  
 'Twill shew that a great deal is wanting within 'em.  
 Let his shoes be cut forward as far as his toe ;  
 And his buckles be small, and as round as an O.

Thus equip'd, turn him out to the park or the street,  
 He will toss with his head, he will sprawl with his feet,  
 Be as arrant a puppy as S——n or Rolli,  
 And vie with the blockheads at Arthur's in folly.

## LXXI.

## THE MACARONI.

THE Macaronis were a class of fops who introduced a particular style of dress in the year 1772. A number of young men of fashion, who had visited Italy, formed an association called the Macaroni Club, in contradistinction to the Beefsteak Club of London. As the fashion at this time was to wear long waistcoats, and coats with wide and heavy skirts, they wore theirs exceedingly short; and the whole dress of very close cut. Their wigs were remarkable for an enormous *club*, or turned-up bunch of hair behind. They had little cocked hats; swords dangling about their heels at the end of long straps, and sticks with large tassels. Their stockings were covered with coloured spots; and their dress generally piebald in the same manner. In 1772-3 an alteration took place in their dress, consisting chiefly in elevating the hair to an enormous height, with large curls ranged on each side of it; and wearing immense bunches of flowers at the breast. They attracted much attention during the few years of their existence. Our specimen of the *genus* is copied from a print published in 1773,—our song from a sheet of music, “the words by Mr. Oakman,” printed in 1772.



YE belles and beaus of London town,  
 Come listen to my ditty ;  
 The muse, in prancing up and down,  
 Has found out something pretty,  
 With little hat, and hair dress'd high,  
 And whip to ride a pony ;  
 If you but take a right survey,  
 Denotes a Macaroni.

Along the street to see them walk,  
 With tail of monstrous size, sir,  
 You'll often hear the grave ones talk,  
 And wish their sons were wiser ;  
 With consequence they strut and grin,  
 And fool away their money,  
 Advice they care not for, a pin,—  
 Aye ;—that's a Macaroni !

With boots, and spurs, and jockey-cap,  
 And breeches like a sack O ;  
 Like curs, sometimes they'll bite and snap,  
 And give their whip a smack O ;  
 When this you see, then think of me,  
 My name is Merry Crony ;  
 I'll swear the figure that you see  
 Is call'd a Macaroni.

Five pounds of hair they wear behind,  
 The ladies to delight, O ;  
 Their senses give unto the wind  
 To make themselves a fright, O ;



This fashion who does e'er pursue.  
 I think a simple-tony,  
 For he's a fool, say what you will,  
 Who is a Macaroni.

## LXXIII.

## THE FEMALE MACARONI.

THE introduction of the *Macaroni* style of costume was quite the rage with the town. Every thing that was fashionable was à la *Macaroni*. Even the clergy had their wigs combed, their clothes cut, "their delivery refined," à la *Macaroni*. The shop windows were filled with caricatures, and other prints of this new tribe: there were portraits of "Turf Macaronis," "Parade Macaronis," with "Macaroni Parsons," and "Macaroni Scholars," and a variety of other species of this extensive genus. Ladies set up for female Macaronis; and our cut represents one, from a print dated 1772. Their costume was scarcely so striking and distinctive as that of the men; it was chiefly known by the high head-dress, and an exceedingly wide and spreading sleeve, hanging with deep ruffles from the elbow.



THALIA, leave the tree-topp'd hill,  
And kindly lend your aid ;  
Let Humour guide the grey goosequill,  
While Folly is display'd ;  
Among the modern fair we'll stray,  
And mark the dress in fashion,  
For at each auction, ball, or play,  
Each shews her darling passion.

No ringlets now adorn the face,  
Dear nature yields to art ;  
A lofty head-dress must take place,  
Absurd in ev'ry part.  
Patch, paint, perfume, immodest stare,  
You find is all the fashion ;  
Alas, I'm sorry for the fair  
Who thus disgrace the nation.

In days of yore, as I have heard,  
The ladies' chiefest pride  
Was still, with prudence and with care,  
What could provoke to hide ;  
But now,—a different mode prevails  
Most singularly new,  
The females, with top-gallant sails,  
Bring all they can to view.

But let not censure wait the fair,  
Old England's joy and pride,  
Whose charms may with the best compare,  
E'en all the world beside.

A hint may serve:—from one, their friend,  
 To those more sweet than honey,  
 Or they'll be laugh'd at in the end,  
 Each female Macaroni.

## LXXIII.

## LONDON FASHIONS.

FROM Garrick's musical farce called *May-day, or the Little Gypsy*, acted at Drury Lane in 1775. It embodies a countryman's ideas of London enormities in fashion.

WHAT 's a poor simple clown  
 To do in the town?  
 Of the freaks and vagaries I'll none;  
 The folks I saw there  
 Two faces did wear,  
 An honest man ne'er has but one.  
 Let others to London go roam,  
 Whilst I and my neighbour  
 Can sing and can labour  
 To me there is nothing like country and home.

The ladies I vow,  
 I cannot tell how,  
 Were now white as curd, and now red.  
 Law, how you would stare  
 At the huge crop of hair,  
 'Tis a hay-cock at top of their head.  
 Let others, &c.

Then 'tis so 'dizend out,  
And with trinkets about,  
With ribbands and fippets between ;  
They so noddle and toss,  
Just like a fore horse,  
With tassels and bells in a team.  
Let others, &c.

Then the fops are so fine,  
With lank-waisted chine,  
And a skimp bit of a hat,  
Which from sun, wind, or rain,  
Will not shelter their brain,  
Though there's no need to take care of that.  
Let others, &c.

Would you these creatures ape,  
In looks, or in shape,  
Teach a calf on his hind legs to go,  
Let him waddle in gait,  
A skim dish on his pate,  
And he'll look all the world like a beau.  
Let others, &c.

To keep my brains right,  
My bones whole and tight,  
To speak nor to look would I dare ;  
As they bake they shall brew—  
Old Nick and his crew,  
At London keep vanity fair.  
Let others, &c.

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LXXIV.

## THE MODERN BELLE.

FROM the *Universal Magazine*, July 1776.

MUSE begin the comic lay,  
 Sing the female of to-day,  
 Yet to person be confin'd,  
 Do not meddle with her mind,  
 Lest the strange investigation  
 Cause thee trouble and vexation.  
 'Twere to seek, alas-a-day!  
 Needles in a stack of hay;  
 Void of talents, sense, and art,  
 Dress is now her better part.  
 Sing her daub'd with white and red;  
 Sing her large terrific head,  
 Nor the many things disguise,  
 That produce its mighty size;  
 And let nothing be forgot,  
 Carrots, turnips, and what not;  
 Curls and cushions for imprimis,  
 Wool and powder for the finis;  
 Lace and lappets, many a flag,  
 Many a party-colour'd rag,  
 Pendent from the head behind,  
 Floats and wantons in the wind;  
 Many a gem, and many a feather,  
 A fine farrago all together,  
 By whose wool and wire assistance  
 (Formidable at a distance,

As the elephants of yore  
A fam'd queen to battle bore)  
They with terror and surprise  
Strike the poor beholder's eyes.  
What a quantity of brain  
Must he think such heads contain !  
Tho' it prove a false alarm,  
Feather brains can do no harm ;  
Hats that only shew the chin,  
And the mouth's bewitching grin,  
As intended for a shield  
To the caput thus conceal'd :  
Surely 'tis an useful art  
Well to guard the weakest part.  
Shoes that buckle at the toe ;  
Gowns that o'er the pavement flow,  
Or festoon'd on either side,  
With two yellow ribbons ty'd :  
While a peak-like pigeon's rump  
Shews behind she's not too plump ;  
Heels to bear the precious charge,  
More diminutive than large,  
Slight and brittle, apt to break,  
Of the true Italian make ;  
For women of bon ton, observ'ye,  
Like sugar-loaves turn'd topsy-turvy,  
(As their heaviest part 's o'top)  
Rest upon a feeble prop,  
And, that all mankind may know it,  
This about their heads to shew it.

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## LXIV.

## MODERN HEAD-DRESS.

THIS "Humorous Description of a modern head-dress" is by Anstey, the witty author of the *New Bath Guide*, and was published in 1776. He had ridiculed the fashion in the work just named; but in *The Election Ball* he very humorously describes the mode in which a country girl supplied herself with one of these fashionable monstrosities. Her father, who is supposed to be relating the circumstance, says,—she

"With presence of mind flying up to the garrett,  
 Brought down my old wig, that's as red as a carrot,  
 And to it she went, dear, ingenious sweet soul,  
 Drawing up the old caul till it fitted her poll.  
 Then with dripping and flour did so baste it and frizzle,  
 The hair all became of a beautiful grizzle;  
 Those curls, which a barber would view with despair,  
 She did coax, twist, and twine, with such skill and such care,  
 With combs, pins, and paste, make such frequent attacks on,  
 She triumph'd at length, and subdu'd the old caxon;  
 Which done, she the front in a cushion did wrap,  
 'Till the fore-top stood up like a grenadier's cap."

The whole is concluded by seizing the dunghill cock, and obtaining from his tail the plume to crown the ingenious erection! Absurd as all this seems, it is little less so than the fashion it ridicules.

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A CAP like a bat,  
 (Which was once a cravat)  
 Part gracefully platted and pinn'd is ;  
 Part stuck upon gauze,  
 Resembles mackaws,  
 And all the fine birds of the Indies.

But above all the rest,  
 A bold Amazon's crest  
 Waves, nodding from shoulder to shoulder ;  
 At once to surprise,  
 And to ravish all eyes,  
 To frighten and charm the beholder.

In short, head and feather,  
 And wig all together,  
 With wonder and joy would delight ye ;  
 Like the picture I've seen,  
 Of th' adorable queen  
 Of the beautiful blest Otaheite.

Yet miss at the rooms  
 Must beware of her plumes,  
 For, if Vulcan her feather embraces,  
 Like poor Lady Laycock,  
 She'll burn like a hay-cock,  
 And roast all the loves and the graces.

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 LXXVI.

## THE LADIES' HEAD-DRESS.

THIS clever satire first appeared in the *London Magazine* for 1777. It was afterwards copied into nearly every magazine and periodical of the day. It was sung at places of amusement, and appears under the title of "Ladies' head and tail dress" in a col-



First observe the good lady of fashion,  
 Pray mark but her porcupine head,  
 With her brains she can settle the nation,  
 While the poor are a-starving for bread.

Observe but her turkey cock'd-hat,  
 Pray see how it dwells on her nose,  
 Which makes her as blind as a bat,  
 And behind all for nothing she shows.

Miss Polly, just come from her school,  
 In the fashion must cut a strange figure,  
 For no more she'll be reckon'd a fool,  
 When her head it is made something bigger.  
 And stay-making John play'd his part,  
 For he's so well fitted her shape,  
 So she's fairly resign'd him her heart,  
 And has borrow'd the form from an ape.

Next a man of Bob Derry comes in,  
 For he, sir's a man of the town,  
 With an eagle court mark'd on his chin,  
 And at Dutf—elds all dulness he'll drown.  
 With a wig of the bull forehead kind,  
 Whereon Stevens once made a comment,  
 And opened the eyes of the blind,  
 And sold wit at twenty per cent.

Pray look at the tub-bottom hat,  
 See the vertues of Wetherby there,  
 For the lamp-breaker's magics in that,  
 You may see it quite plain, I declare.

But leave off, my good, trusty Robin,  
 For with taste you are always intriguing,  
 Or by chance you may get a good mobbing,  
 By the help of young master O'Figgin.

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## LXXVIII.

## THE SHORT BODY'D GOWN.

FROM a collection of eight pages 12mo., printed at Glasgow by J. and M. Robertson, Saltmarket, 1801. This ballad, which is devoted to a fashion which was the principal novelty at the close of the last century, alludes to the sudden change made in ladies' waists in 1794, which from reaching nearly to the hips were now carried to the arm-pits; and a caricature represents a lady suckling her baby beneath the waist. The popular ballad of the "Banks of Banna" was parodied with

"Shepherds I have lost my waist,  
 Have you seen my body."

---

YE lads and ye lasses of country and city,  
 I pray you give ear to my humorous ditty,  
 Concerning the fashion just come from town,  
 A whimsical dress call'd the short body'd gown.

This humorous dress that's now call'd the mode,  
 Surpasses all fashions that e'er was in vogue,  
 There's not a young miss in the country all round,  
 But must be stuff'd up in a short body'd gown.

Last Midsummer-day Sally went to the fair,  
 For to sell her yarn. Oh, how she did stare !

**Both wives, maids, and widows, in every shop round,  
 They all were dress'd up in a short body'd gown !**

So home in the evening Miss Sally she hies,  
 And told it her mother with greatest surprize,  
 Saying, " Two hanks a-day I will spin the week round,  
 Until I can purchase a short body'd gown."

The mother surpriz'd, only thought it a jest,  
 Saying, " Sally, your old fashion'd gown fits you best,  
 So leave this new fashion to folks'in the town,  
 And don't waste your cloth in a short body'd gown."

" O mother, you are a bad judge of the size,  
 The length that it takes, it would you surprize,  
 For the breadth of the waste is three inches all round ;  
 That's just the full size of a short body'd gown."

There is Nancy Towsack, that lives at the Mill,  
 She told her old mother she would try her skill ;  
 So on her grey mare she rode into the town,  
 And there got a man in her short body'd gown.

Both maids, wives, and widows, you'd think were all wild,  
 And all look as if they were got with child ;  
 Neither baloons, nor turbans, or all fashions round,  
 Will fit them, unless they've a new body'd gown.

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## LXXIX.

## THE PREVAILING FASHIONS.

THIS general satire, on the ladies' fashions at the close of the last century, is given from a small collection of popular songs, printed at Glasgow in 1805 by J. and M. Robertson, who were great printers of penny merriments and popular chap-books; they were the Pitts and Catnachs of Scotland; and supplied hawkers with these welcome "wee buiks" for the peasantry. The short-waisted gowns were fertile sources of satire; which was sometimes not of the most refined nature; and the spencers (worn by both sexes) came also in for a fair share of ridicule. In March, 1796, a caricature was published representing a group of persons wearing spencers, looking at some dancing dogs similarly dressed, the master of whom exclaims:—

"Don't think my puppies stand alone;  
If you will make the search, sir,  
Puppies at the bar you'll find,  
And puppies in the church, sir!

Half-coat pups, and booted pups,  
And pups without their hair, sir;  
Puppies deck'd in square-cut coats,  
And puppies light as air, sir.

Then dance away, my little dogs,  
Of firth the gay dispensers,  
Cock your tails at brother pups,  
And sport your little spencers."

*The Modesty*, mentioned in stanza four, was a gauze neckerchief, made to come close round the neck, and set out round the breast like "a pouting pigeon."

Good people all, I pray draw near,  
In country and in town, sir,  
For pride is got to such a pitch,  
The world's turn'd upside down, sir;

They are contriving ever day,  
 Their pretty shapes to spoil, sir,  
 Since short waisted gowns they all do wear,  
 Their hump-backs for to hide, sir.  
 So ladies of the fashion now,  
 Adhere unto my censures,  
 I have short waisted gowns to sell,  
 And very pretty spencers.

The servant girls they imitate  
 The pride in every place, sir,  
 And if they wear a flow'ed gown,  
 They'll have it made short waist, sir;  
 They'll have it rumped all behind,  
 It hangs just like a wallet,  
 With a scull-cap on their heads,  
 Just like a Scotchman's bonnet.

It was in London you shall hear,  
 Upon a certain day, sir,  
 A lady she was dressed up,  
 And going to the play, sir,  
 The blust'ring winds did blow so hard,  
 Blew off her cap and wig, sir,  
 With her muff and tippet round her neck,  
 She look'd like a hairy pig, sir.

Those low-heel'd slippers they do wear,  
 Their gouty legs to shew, sir ;  
 Their petticoats are fringed round,  
 They cut a tempting shew, sir ;

And when their bosoms you do view,  
The truth I do declare, O,  
A modesty they all must have,  
If ne'er a smock they wear, O.

The farmers' daughters every where,  
The truth I do lay down, sir,  
They dress as grand, I do declare,  
As ladies of renown, sir :  
A cap and feather they must have,  
And mask all o'er their faces,  
Let's hope their pride it will come down,  
To linsey woolsey dresses.

FINIS.

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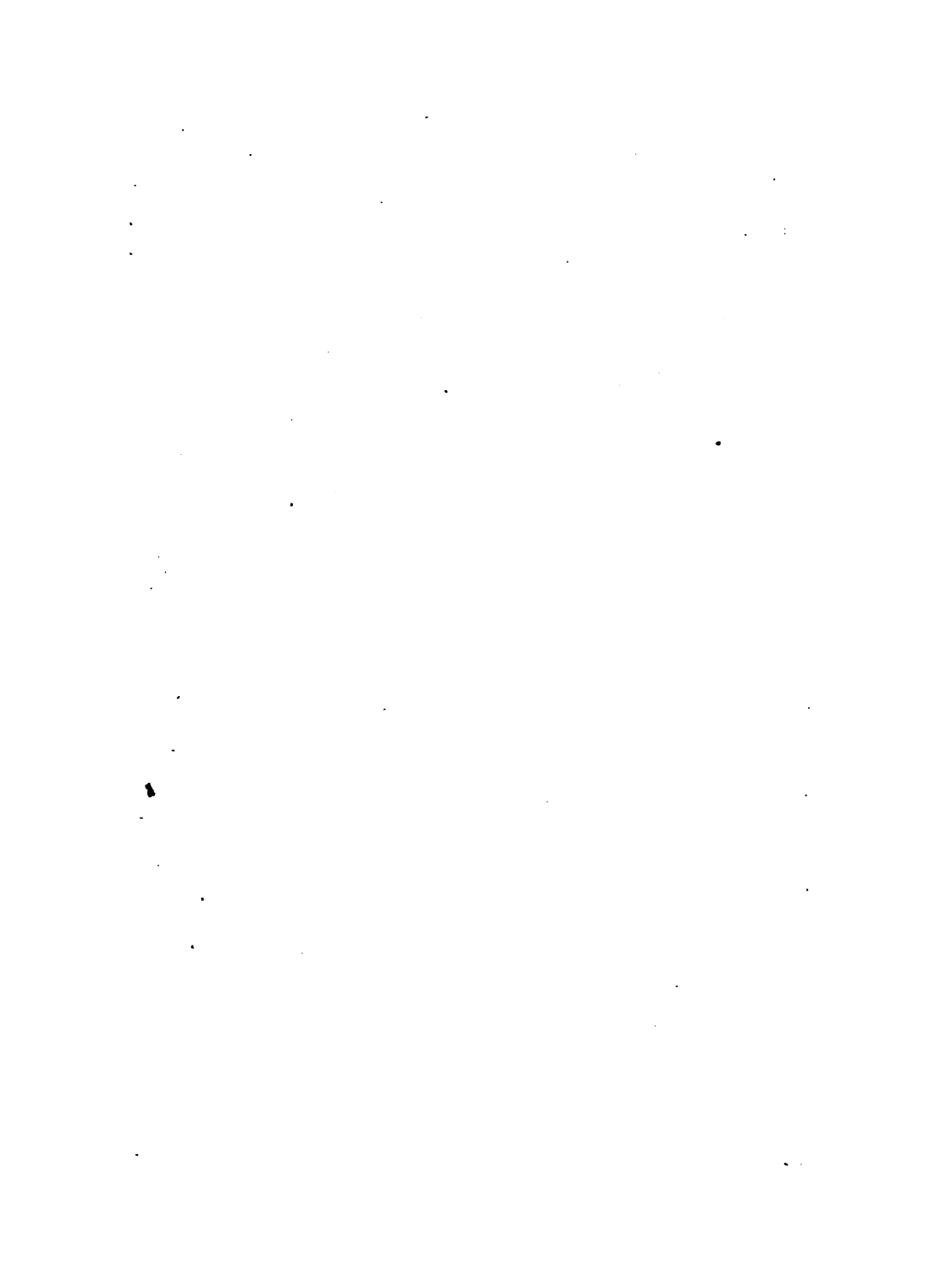
















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